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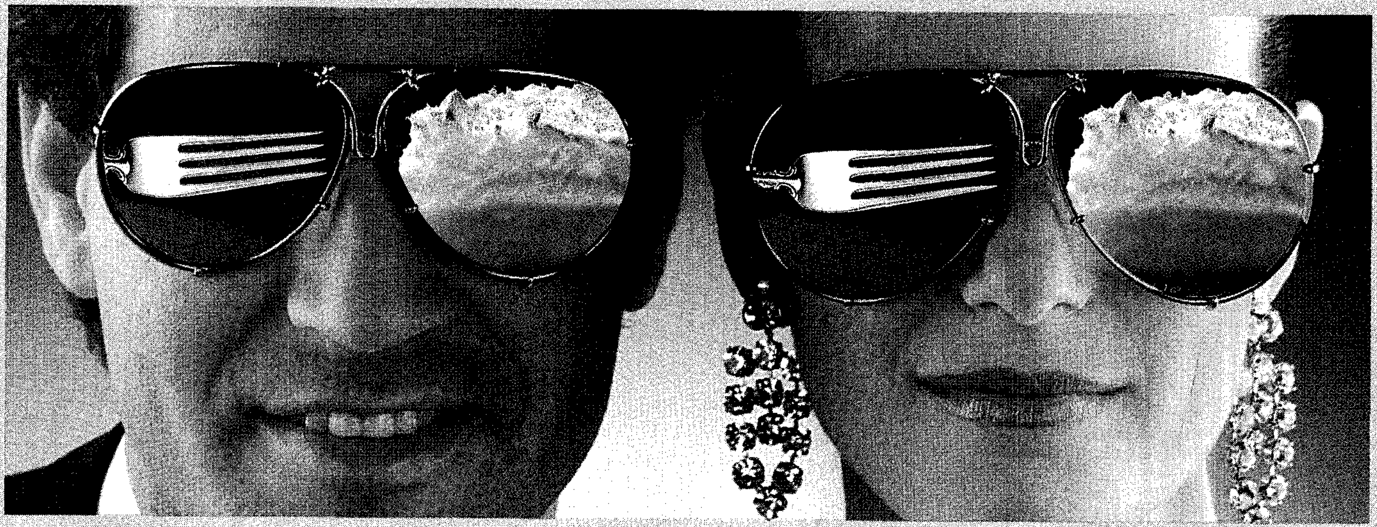

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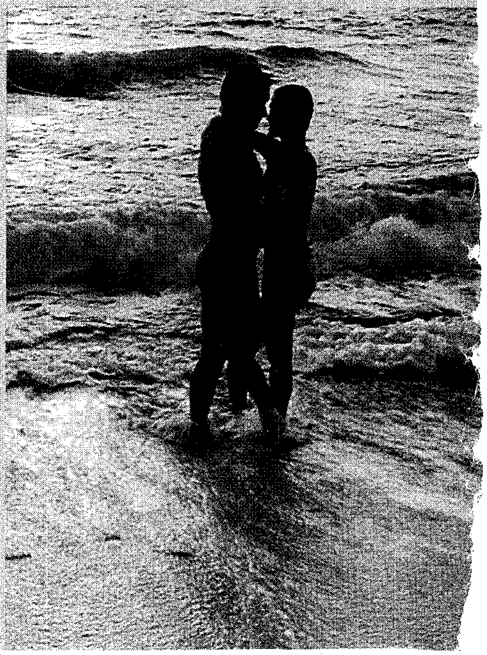

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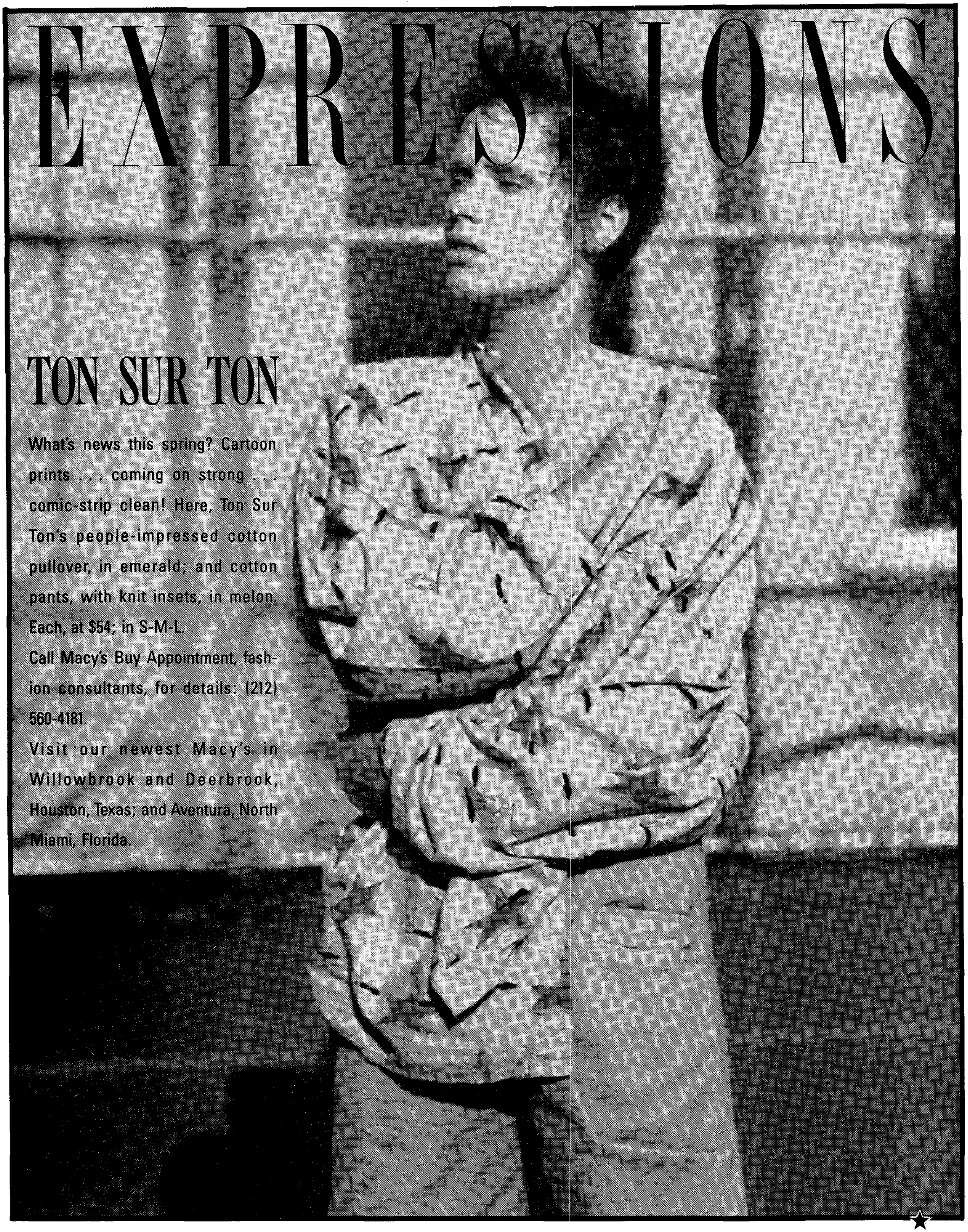

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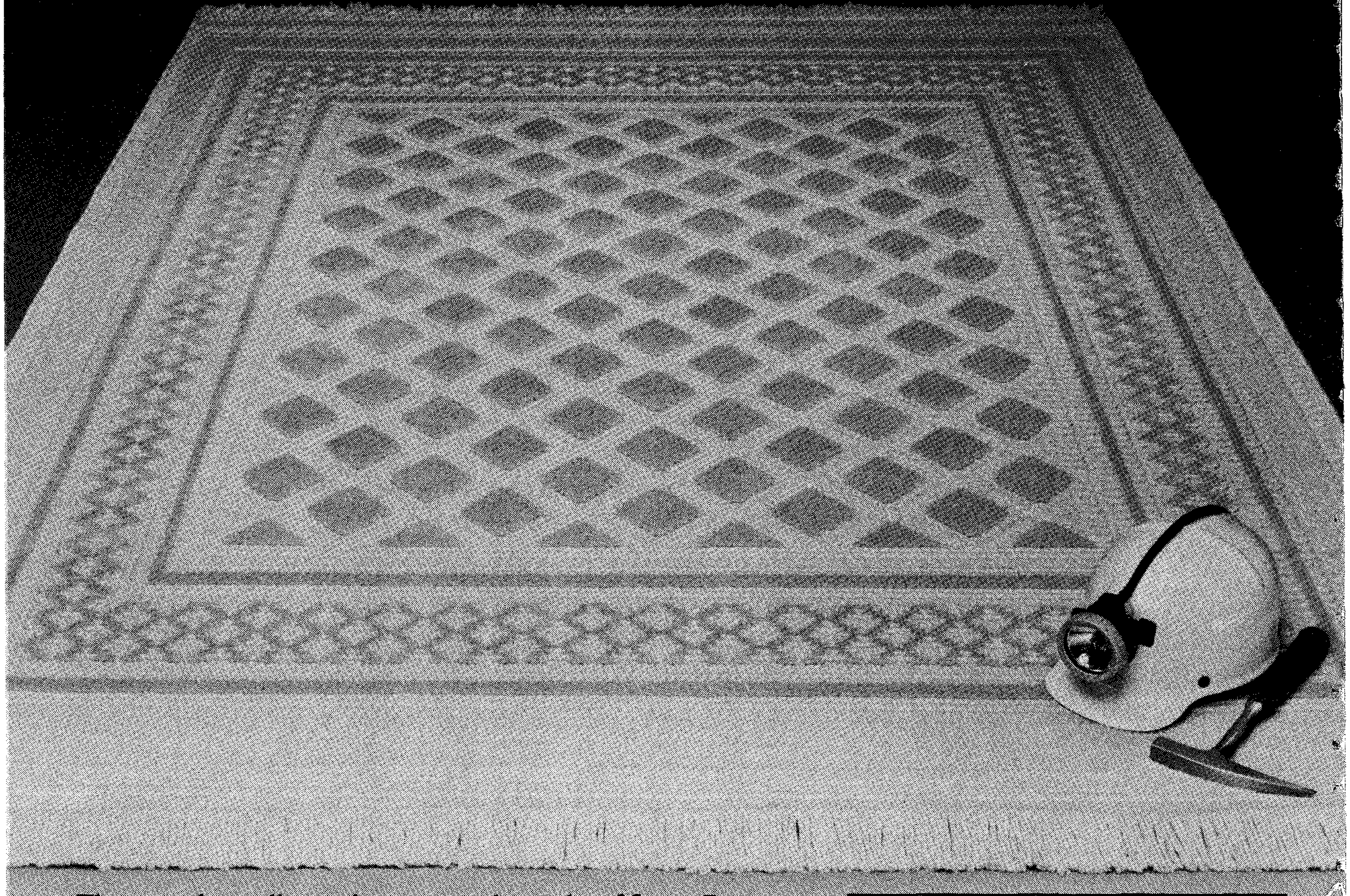

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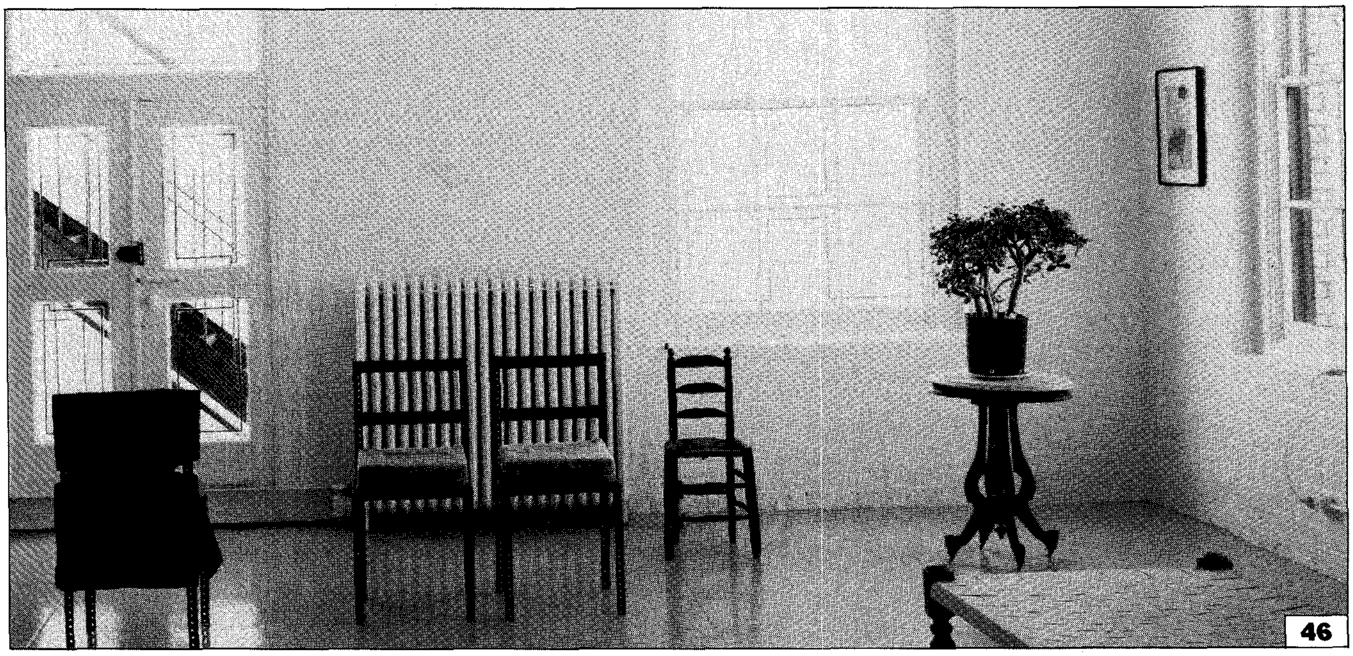
CONTENTS



46

24
How to Complain
By Katharine Davis Fishman
and Stephen A. Newman

If your computer has crashed, your landlord has turned off the heat, and the airline has permanently misplaced your bag, what can you do? Katharine Davis Fishman has talked to the experts; she provides their strategies for effective complaining (rule No. 1: Call it negotiating). And if negotiation fails, Stephen A. Newman has compiled a list of the local, state, and federal agencies that can help.

40
Born Again
By Joe Klein

Fifteen years ago, Dr. Bernard Nathanson was one of the founders of the National Association for the Repeal of Abortion Laws. Nathanson is once again trying to change the abortion laws, but he now travels the country for the pro-life movement. A former colleague calls him "opportunistic." But Nathanson says that his change of heart was brought about by newly developed scientific technology that has allowed him to listen to a fetal heartbeat as early as six weeks into pregnancy. And he is now just as ardent in his defense of the fetus's right to life as he once was of a woman's right to abort.

DEPARTMENTS

10
On Madison Avenue: The Sweepstakes
By Bernice Kanner

Black & Decker's Dustbuster is sweeping the nation—and making housework almost fun.

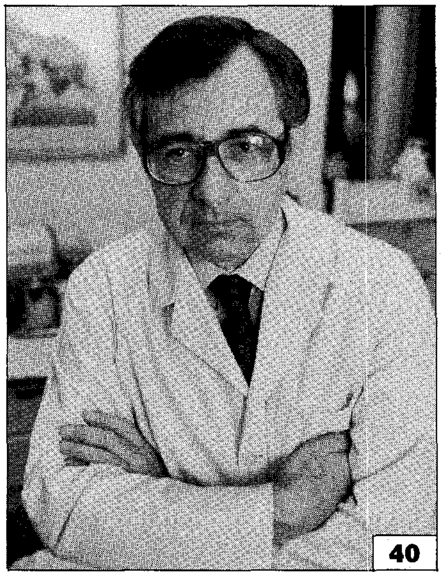
46
Design: Wilson on the River
By Marilyn Bethany

In avant-garde director Robert Wilson's TriBeCa loft, the arrangement of the furniture is—predictably—enigmatic.

THE ARTS

54
Theater: False *Messiah,* Fake *Diamonds*
By John Simon

Martin Sherman's *Messiah* at least flirts with ideas, but ends up with a stitched-together feeling. *Diamonds* strikes out.



40

65
Books: Slippery When Wet
By Rhoda Koenig

Water, water, everywhere, but especially on the brain in Liv Ullmann's latest memoirs.

67
Movies: A Tale of Two Indias
By David Denby

David Lean's *A Passage to India* misses greatness but delivers spectacle and subtlety.

72
Art: The Player and the Game
By Kay Larson

A Robert Motherwell show raises the question, Can good taste make you great? *Einstein on the Beach* has visual clout.

MISCELLANY

7 **Letters**
9 **Intelligencer,** *by Sharon Churcher*
14 **Fast Track**
19 **Ruth Recommends,** *by Ruth Gilbert*
52 **Best Bets,** *by Corky Pollan*
74 **Sales & Bargains,** *by Leonore Fleischer*
76 ***Cue* Listings**
110 ***New York* Classified**
114 **Strictly Personals**
119 **Town & Country Properties**
120 **London *Times* Crossword**
120 ***Cue* Crossword,** *by Maura B. Jacobson*

Cover: Illustration by Arnold Roth.

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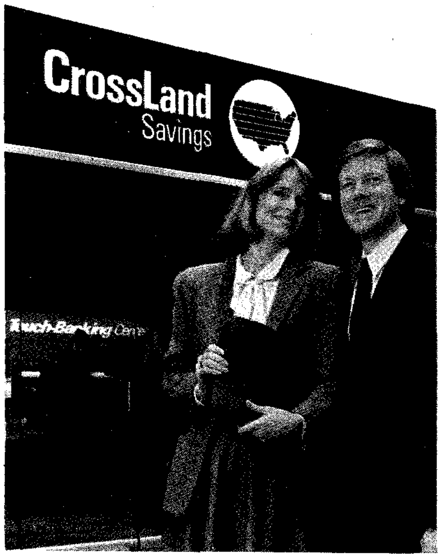

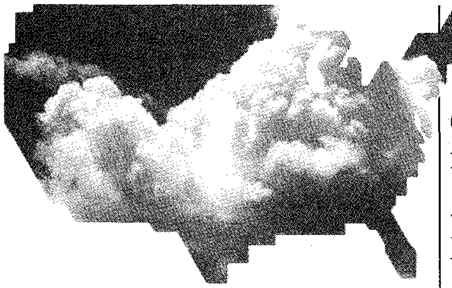

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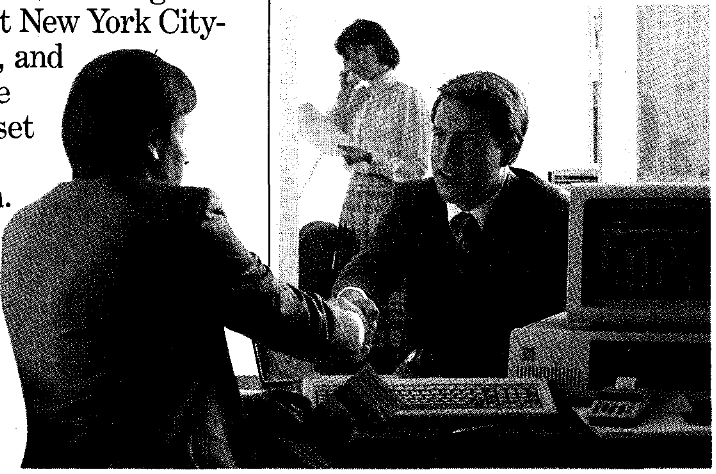

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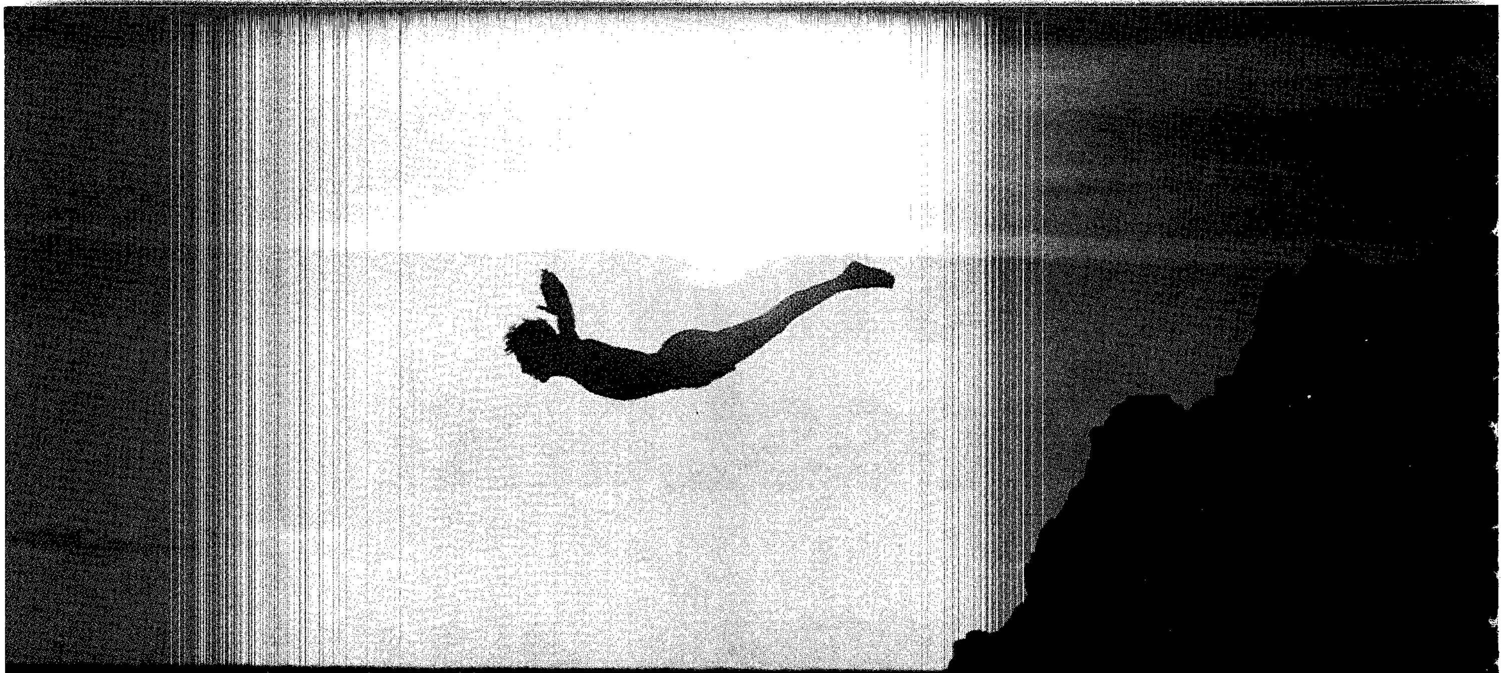

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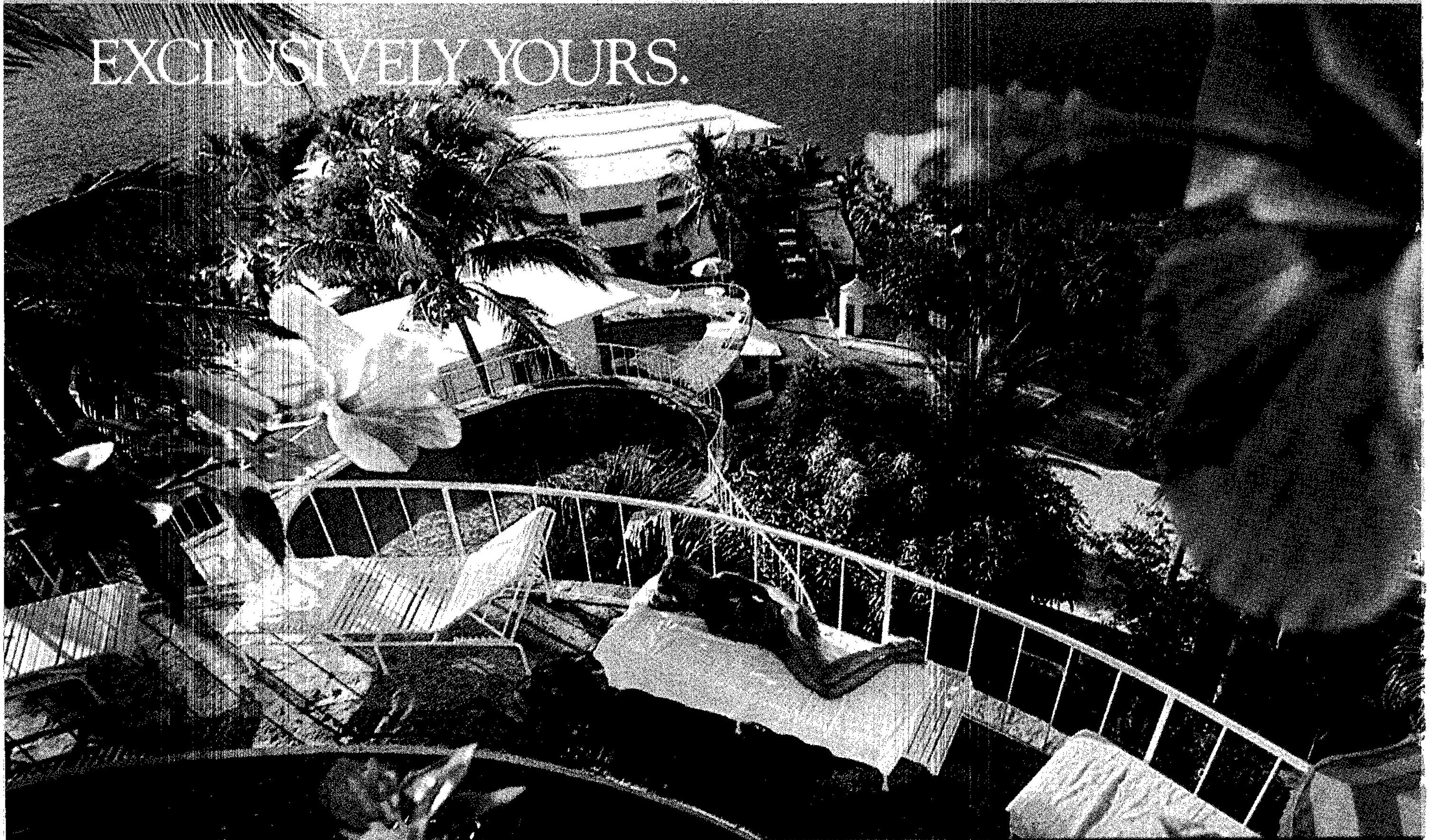

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LETTERS

Love With the Proper Stranger

I CAN NOW WALK SAFER STREETS AND enjoy sounder sleep, knowing that the notorious "Mayflower Madam" will soon be brought to justice ["The Story of the 'Mayflower Madam,' " by Anthony Haden-Guest, December 10]. With the arrest of hardened criminals like Sydney Biddle Barrows, maybe our law-enforcement agents can go to work on less serious offenders, such as murderers, rapists, and armed robbers.

George W. Stickle
Kearny, N.J.

YOUR WHITEWASH AND GLAMORIZATION of the despicable Sydney Biddle Barrows was contemptible. For shame!

Blair Winslowe
Manhattan

AFTER READING THE FASCINATING story of the Mayflower Madam, I received my B'nai B'rith *Star*, and guess who advertised in this square, upright publication? Chutzpa has no bounds!

Gloria Hoffman Rice
Manhattan

IT COULD ONLY HAPPEN IN NEW YORK: The police commissioner is caught entertaining a female guest on city property and the mayor sidesteps the issue, calling it a "lapse in judgment." Barrows, a refined and conscientious woman, provides an "escort" service that the D.A. admits was not linked to police corruption, wasn't unusual in size or scope, and did not cause harm to staff or clientele. And look at the fuss. Why the double standards, New York? In other cultural capitals of the world, she would be cited for excellence in business practices.

Jimmy Roe
Manhattan

I AM AN EX–CALL GIRL. I WORKED FOR two escort services in Manhattan until six months ago. It upsets me greatly to see these services glamorized in the press. The life of a prostitute is based on contempt for men and the desire to make money. Let's not over-romanticize Sydney Biddle Barrows. The reason she instructed her "girls" to wear business suits was not out of "spinsterish" concern; it was so her workers would look inconspicuous and thus would not be stopped by hotel security. She insisted her girls go to health clubs and get manicures not because she had the quality of a governess; it was Barrows's business shrewdness that made her want her merchandise to look as attractive and marketable as possible.

Name withheld
Manhattan

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017. Please include a daytime phone number.*

Pet Peeves

I JUST FINISHED READING "HEAVY PETting" [by Ellen Hopkins, December 10], and I'm appalled. I love my cat very much, but pets are just animals. Most of the behavior described in the relationships between pets and owners would be considered outlandish if the relationships were between children and parents. This misplaced obsession seems symptomatic of our desire for undemanding love. It is much harder to love our fellow humans, and they don't always return our feelings.

Louise Firestone
Manhattan

ELLEN HOPKINS SEEMED A LITTLE TOO sarcastic when she compared having pets and having children. Our Duncan, a cairn terrier, is the product of a broken home where she was badly abused. With plenty of love, patience, and understanding, Duncan has become the most loving companion that anyone could ask for. How many parents can say that about their children?

Harvey Wiener
John Pepper
Manhattan

CALVIN AND DAHL (MY CATS) AND I READ "Heavy Petting" with disbelief. All that about playgrounds, manicures, and mink coats is pretentious fluff. Only the part about companionship and unconditional love is what pet ownership is about.

Tricia Freeman
Manhattan

THANK YOU FOR YOUR WARM AND WITTY article. I lost my collie after fourteen wonderful years. When I came home, Sandy would be waiting with a kiss. From my sons, all I get are demands. Their father is worse. I have the comfort of knowing Sandy is resting in a cemetery in Wantagh under a headstone that reads HERE LIES MY HEART.

Joan Singer
Brooklyn

I WAS DELIGHTED BY "HEAVY PETTING." The bichon frise who is transported by Baudelaire and the rabbit who listens to WRFM reminded me of my cousin's cat,

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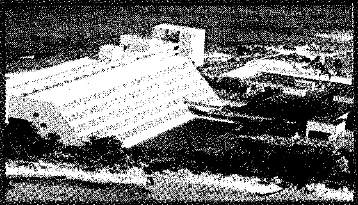

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the late Galore, who *loved* Brahms, especially the First Symphony.

Gwen Kelley
Middletown, R.I.

I'M A SINGLE PARENT FACING THE EMPTY nest. My two teenage daughters are almost grown. My cat Simi is called the Baby. I only wish people wouldn't laugh at us pet parents. We get so much love for so little.

Linda Kitt Watkin
Plainview, N.Y.

AH, THE MEMORIES OF THE SMELLS OF Park Slope and Prospect Park! Hunting those big rats, curbing my fighting instincts, and discovering the joys of playing with my peers (not easy for an Akita). I also met some suspicious humans who lurked in the bushes. Now I'm a country dog, and, quite frankly, my yard is boring. Thank you for your article; it revived many wonderful memories.

Vixen Abrams
South Salem, N.Y.

Hard Calculation

I'M A SENIOR IN NEW YORK UNIVERSITY'S School of the Arts who may have to drop out of school because I cannot find enough funds for my final semester. I found your article on John Brademas ["Big Man on Campus," by Brock Brower, December 3] to be a slap in the face. If Brademas wants to know what the real reputation of NYU is, I suggest he go to the financial-aid office and ask any of the students in line.

Steven Gross
Jersey City, N.J.

Feast or Famine

AS I REACHED FOR MY COPY OF *New York* Magazine with the cover story on "Restaurant Madness" [by Patricia Morrisroe, November 26], I noticed a copy of *Newsweek* with the headline FAMINE: AFRICA'S NIGHTMARE—THE WORLD REACHES OUT. I confess that I first read the article about gourmet dining in New York City and only later plowed through the horrors depicted in *Newsweek*. Here, in the midst of one of the world's worst famines, we New Yorkers (myself included, *mea culpa*) pursue the hedonistic restaurant madness. I propose the following to help rectify this incongruity: For 30 days (January 2 through 31), on a voluntary basis, all New Yorkers eating at restaurants contribute 5 percent of the cost of the dinner, which could be matched by an additional 5 percent from cooperating restaurateurs, equaling a tithe for an Emergency Holiday Famine Relief Fund. We must open our hearts and wallets to our brothers and sisters in Africa whose needs are more pressing than those of our gourmet palates.

Jay Luger
Forest Hills, N.Y.

NEW YORK

INTELLIGENCER

BY SHARON CHURCHER

Oh, Brother! Inaugural Will Cost Bush Bunch Plenty

THE PRESIDENTIAL INaugural Committee has rained on George Bush's parade. All but a handful of Bush's closest relatives are going to have to pay to attend the January festivities, and his brothers and sister won't be allowed to witness the official swearing-in ceremony.

That's quite a shock for the tightly knit tribe of more than 80, who in 1981 got free accommodations in the Jefferson Hotel—they occupied two floors—and were shepherded around town in two buses. This time, they'll even pay to attend Bush's inaugural reception.

"George said he felt badly about it, but that there was nothing he could do, because everyone but children and parents is paying," one of the vice-president's three brothers, St. Louis banker William Bush, told *New York*. "And he said that because the swearing-in is on a Sunday, it's private and there's just no room for us."

Bush's brother John has been pleading with the committee to let the siblings at least buy well-placed seats in the inaugural-parade reviewing stand. "But they said seat allocation was done by computer," a Bush relative said. "They said the price will be $75 or $100 unless we stand on line at Ticketron."

The vice-president was under the impression that the rules were the same for Reagan's family, but the president's brother, Neil, told *New York* he hadn't been told anything about paying. Inaugural Committee spokesman John Buckley explained, "His brother is the president of the United States."

Although disappointed by the committee's decision, William Bush was philosophical: "At a time when we're running huge deficits, you can understand why they don't want the public treasury to pay for us."

A Bake Sale for David's?

DAVID LIEDERMAN IS FRANCHISING HIS entire David's Cookies operation in New York. The move, according to industry talk, follows an unsuccessful attempt to sell the chain to the food giant Pillsbury.

"He overexpanded, and he's had big problems hiring the right help," an executive familiar with the cookie company said, "so he tried to sell to Pillsbury."

Not quite, said Liederman: Pillsbury approached *him*—so far with no result. Liederman told *New York* he might sell "if I got the right offer." Franchising the New York stores that he owns outright, he added, will allow him to concentrate on plans to open cookie kiosks in supermarkets and in England. Most of his out-of-town outlets are already franchised, as are the shops in Japan.

Ski Slogan Takes a Powder

THE STATE COMMERCE COMMISSION HAS wiped out an ad campaign publicizing its ski races for New York businessmen after complaints about the slogan—"Let's see how fast your company can go downhill."

"Let's not bury the ski business under an avalanche of poorly conceived quips," State Senate leader Warren Anderson told the commission. The agency also got squawks about the line—the brainchild of the Wells, Rich, Greene ad agency—from tourism concerns after the ad ran in the New York *Times* and other papers in November.

"We didn't expect such sensitivity, especially when New York business is doing well," said commission staffer Bern Rotman. The slogan now promoting the events: "Hot-diggity-dog! New York is off to the races!"

Family affair: *William Bush.*

To Gates 11-21
Passengers Only
SECURITY CHECK POINT
PASSENGERS AND AUTHORIZED PERSONNEL WITH APPROVED IDENTIFICATION PERMITTED BEYOND THIS POINT

JFK: *Guns get through.*

David's Cookies®

David's: *Chips on the block?*

Expert Raps JFK Security

SUSPECTING THAT PASSENGER-SECURITY procedures at JFK International Airport have become dangerously lax, an airline-security consultant recently conducted an experiment: He took a small automatic through a checkpoint at a domestic terminal, and, he says, the weapon wasn't detected.

"I simply put the gun in a bag, and the bag on the X-ray machine," the man, who advises some domestic carriers, told *New York*. Because of the way the gun was packed, it showed on the screen as a strip of metal. That left open the possibility that it was a gun, but the staff monitoring the machine didn't open the bag or examine it.

"They're trained to look for the outlines of a trigger, a grip, or a harness—and even I couldn't see that on the screen," the consultant said. He added that the security personnel were chatting with one another and not watching the screen carefully.

To detect a gun, no matter how it's packed, hand baggage should be X-rayed twice—once flat, once vertical, he said. "Better still, they should get three-dimensional equipment, similar to what hospitals use."

FAA security manager Alan Read said he has told his staff at Kennedy Airport about the consultant's gun experiment. "We know we have problems, but we find something like 2,000 guns a year," he said. Three-dimensional X-ray equipment is too expensive, and stricter screening "has led to backups into the parking lots," he added. Instead, he said, the FAA is trying to keep the screening staff, who are hired by the airlines, on their toes: Every time an FAA person gets through security with a gun or some fake explosives, he said, "the staff get some on-the-spot education."

On Madison Avenue/Bernice Kanner

THE SWEEPSTAKES

DUSTBUSTER

Good clean fun: *Dirt isn't all the Dustbuster dispatches.*

Age of the Dustbuster

THE VIDEOCASSETTE RECORDER MAY BE burning up the country and spreading a new social phenomenon—pillow theater. But when it comes to home electronics, cordless vacuum cleaners are just as hot. Indeed, led by the Dustbuster, they are literally sweeping the nation.

The handy vacuums have inspired a phenomenon of their own—call it the quick pickup—that is changing housework. Although the cordless vacs haven't done away with the traditional lug-along models for heavy-duty cleaning, they've spawned a family of cordless appliances, made a breakthrough in the generally unimaginative and stagnant housewares field, and nudged cleaning technology closer to the twenty-first century.

Black & Decker started it all in 1979 when it introduced the 1.4-pound Dustbuster. Just over a foot long, it gobbles up dirt for eight to ten minutes between rechargings, has a life span of about 150 hours, and costs, now, around $25. Americans' penchant for these whirling dervishes prodded manufacturers worldwide to bring out their own versions, and an estimated 12 million cordless vacs are now spiffing up 15 percent of the nation's 80 million homes. Based on an anticipated growth rate of at least 20 percent a year, millions more should be lodged in their own charging stations by the end of the decade, says Louise Hoblitzell, Black & Decker vice-president for public affairs.

For all that, they were not an instant hit. Indeed, cordless vacs flopped when they first appeared in the mid-seventies. Black & Decker introduced the pioneer model as part of its Mod/4 system, along with a cordless drill, flashlight, hedge trimmer, and grass clipper, all driven by rechargeable power handles. They sold well initially, but "consumers forgot to unplug the front of the unit and put the power handle back to charge," says Stephen Britt, a group vice-president at Black & Decker and the legendary father of the Dustbuster. "So naturally when they took them out again, they found the machines not recharged."

Follow-up research convinced the company that, although Americans loathe cords (Europeans don't share their distaste), "you need a home base where consumers can conveniently recharge" to succeed in the cordless terrain, says Britt. "Focus-group respondents told us they wanted a product that could stand ready for use." So the Mod/4 system ascended to appliance heaven, along with other manufacturers' cordless lawn mowers and grass trimmers (largely because they packed too little power). A few years later, Black & Decker unveiled the Dustbuster, which utilized the same technology the company had incorporated in the lunar-surface drill used by the Apollo astronauts in 1969.

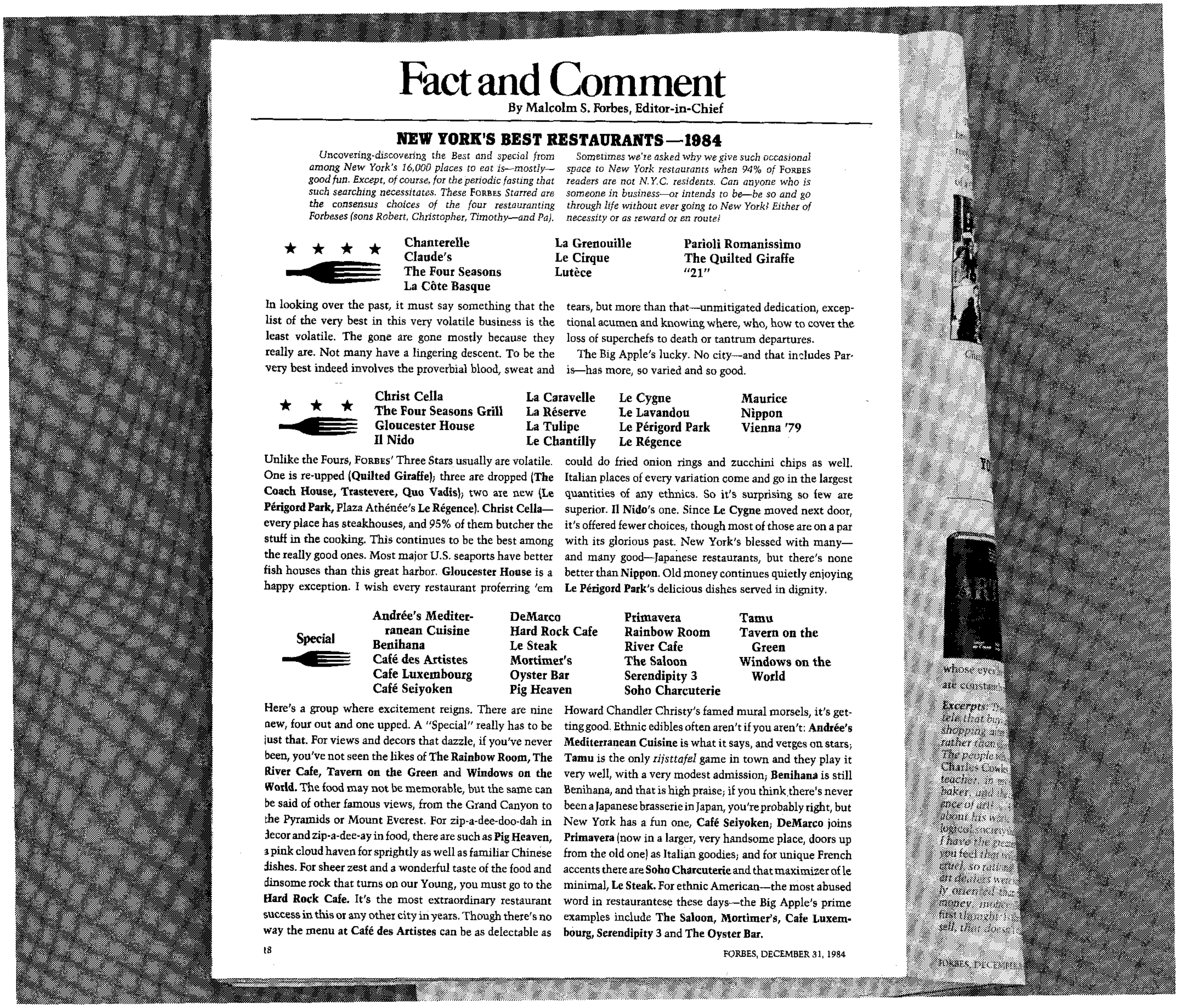
It could not have rocketed onto the scene at a better time for Black & Decker. For over 30 years, the company had reigned in the workshop, piling up profits as easily as cutting two-by-fours with a buzz saw. Indeed, it had virtually created the consumer market for power tools just after World War II. And when the do-it-yourself tidal wave struck in the seventies, Black & Decker rode the crest, assuring would-be carpenters that they could "expect the best from Black & Decker."

By the end of the decade, American basements were crammed with gadgets, and 80 percent of homes were equipped with an electric drill. The market for the power tools in Black & Decker's arsenal was becoming saturated. And the company, which had ruled virtually unchallenged, suddenly found itself beset by competitors, most notably the Japanese. The Dustbuster was not merely proof that Black & Decker could make products that do more than saw, sand, and drill; it was a way out of the financial morass of a stagnant market and into an untapped market that would prove to be a gold mine.

Almost from the beginning, the product busted not only dust but sales records as well. "We began to stick our toe in the water and it really took off," chief executive officer Laurence Farley says. Ask a group of people on the street if they know what a Dustbuster is and 83 to 85 percent of them will be able to describe it accurately, says Britt. "That kind of unaided recognition is limited to just the best-known household products, like Vaseline, Sanka, and Kleenex." One reason for the widespread recognition: In its six-year life span, the product has become ubiquitous. The Dustbuster is in the mass merchandisers, such as Montgomery Ward and K Mart, in such catalogue showrooms as Best Products, in department stores, home centers, hardware chains, and other retail outlets. (The product's market penetration in other countries isn't nearly as deep, in some cases because it has only recently been introduced. It wasn't available in Australia, for example, until last year.)

About 45 percent of Dustbusters bought are given as gifts (sales pop along year-round, with slight peaks at Christmas and Mother's Day). Buyers tend to have household incomes of at least $20,000 and to be urban- and suburbanites more than rural types. The vac seems to have special appeal to those over 50, and it is the first Black & Decker product

Photograph by Aaron Rezny.



Fact and Comment

By Malcolm S. Forbes, Editor-in-Chief

NEW YORK'S BEST RESTAURANTS—1984

Uncovering-discovering the Best and special from among New York's 16,000 places to eat is—mostly—good fun. Except, of course, for the periodic fasting that such searching necessitates. These Forbes *Starred are the consensus choices of the four restauranting Forbeses (sons Robert, Christopher, Timothy—and Pa).*

Sometimes we're asked why we give such occasional space to New York restaurants when 94% of Forbes *readers are not N.Y.C. residents. Can anyone who is someone in business—or intends to be—be so and go through life without ever going to New York? Either of necessity or as reward or en route!*

★ ★ ★ ★

Chanterelle
Claude's
The Four Seasons
La Côte Basque
La Grenouille
Le Cirque
Lutèce
Parioli Romanissimo
The Quilted Giraffe
"21"

In looking over the past, it must say something that the list of the very best in this very volatile business is the least volatile. The gone are gone mostly because they really are. Not many have a lingering descent. To be the very best indeed involves the proverbial blood, sweat and tears, but more than that—unmitigated dedication, exceptional acumen and knowing where, who, how to cover the loss of superchefs to death or tantrum departures.

The Big Apple's lucky. No city—and that includes Paris—has more, so varied and so good.

★ ★ ★

Christ Cella
The Four Seasons Grill
Gloucester House
Il Nido
La Caravelle
La Réserve
La Tulipe
Le Chantilly
Le Cygne
Le Lavandou
Le Périgord Park
Le Régence
Maurice
Nippon
Vienna '79

Unlike the Fours, Forbes' Three Stars usually are volatile. One is re-upped (**Quilted Giraffe**); three are dropped (**The Coach House, Trastevere, Quo Vadis**); two are new (**Le Périgord Park,** Plaza Athénée's **Le Régence**). **Christ Cella**—every place has steakhouses, and 95% of them butcher the stuff in the cooking. This continues to be the best among the really good ones. Most major U.S. seaports have better fish houses than this great harbor. **Gloucester House** is a happy exception. I wish every restaurant proferring 'em could do fried onion rings and zucchini chips as well. Italian places of every variation come and go in the largest quantities of any ethnics. So it's surprising so few are superior. **Il Nido**'s one. Since **Le Cygne** moved next door, it's offered fewer choices, though most of those are on a par with its glorious past. New York's blessed with many—and many good—Japanese restaurants, but there's none better than **Nippon**. Old money continues quietly enjoying **Le Périgord Park**'s delicious dishes served in dignity.

Special

Andrée's Mediterranean Cuisine
Benihana
Café des Artistes
Cafe Luxembourg
Café Seiyoken
DeMarco
Hard Rock Cafe
Le Steak
Mortimer's
Oyster Bar
Pig Heaven
Primavera
Rainbow Room
River Cafe
The Saloon
Serendipity 3
Soho Charcuterie
Tamu
Tavern on the Green
Windows on the World

Here's a group where excitement reigns. There are nine new, four out and one upped. A "Special" really has to be just that. For views and decors that dazzle, if you've never been, you've not seen the likes of **The Rainbow Room, The River Cafe, Tavern on the Green** and **Windows on the World.** The food may not be memorable, but the same can be said of other famous views, from the Grand Canyon to the Pyramids or Mount Everest. For zip-a-dee-doo-dah in decor and zip-a-dee-ay in food, there are such as **Pig Heaven,** a pink cloud haven for sprightly as well as familiar Chinese dishes. For sheer zest and a wonderful taste of the food and dinsome rock that turns on our Young, you must go to the **Hard Rock Cafe.** It's the most extraordinary restaurant success in this or any other city in years. Though there's no way the menu at **Café des Artistes** can be as delectable as Howard Chandler Christy's famed mural morsels, it's getting good. Ethnic edibles often aren't if you aren't: **Andrée's Mediterranean Cuisine** is what it says, and verges on stars; **Tamu** is the only *rijsttafel* game in town and they play it very well, with a very modest admission; **Benihana** is still Benihana, and that is high praise; if you think there's never been a Japanese brasserie in Japan, you're probably right, but New York has a fun one, **Café Seiyoken**; **DeMarco** joins **Primavera** (now in a larger, very handsome place, doors up from the old one) as Italian goodies; and for unique French accents there are **Soho Charcuterie** and that maximizer of le minimal, **Le Steak.** For ethnic American—the most abused word in restaurantese these days—the Big Apple's prime examples include **The Saloon, Mortimer's, Cafe Luxembourg, Serendipity 3** and **The Oyster Bar.**

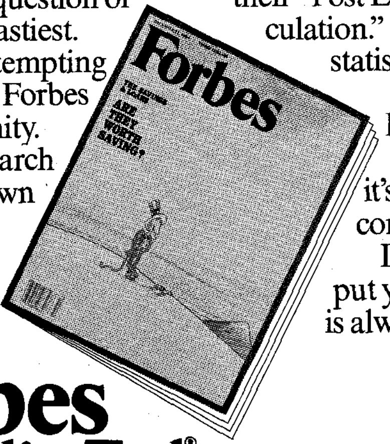
18

FORBES, DECEMBER 31, 1984

Here's where the meat is always read.

For executives with an appetite for success, Forbes gets right to the meat of the issues—and gets there in a timely fashion. In its December 31st issue—just in time for your holiday fêting and sating—Forbes gets to the core of the question of which Big Apple restaurants are the tastiest.

This is just one of the tidbits in the tempting mix of news and views that has made Forbes a staple of the haut-business community. A fact borne out by independent research studies which over the years have shown consistently that more officers in big business read Forbes regularly than either Business Week or Fortune.



Not only is the quality of Forbes' readership higher, so is the quantity. In fact, the latest ABC statements show that Forbes' U.S. circulation is now over 100,000 more than Fortune's and almost equal to Business Week's when you subtract their "Post Expiration Copies Included in Paid Circulation." What's more, just about any ABC statistic you look at shows that Forbes' circulation is healthier than either Fortune's or Business Week's.

With statistics as tantalizing as these, it's no wonder that 1984 marked our 10th consecutive year of advertising page gains.

If you want to beef up your business, put your ads in Forbes. Where the meat is always read.

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"AN EXTRAVAGANZA..."

THE NEW YORK TIMES

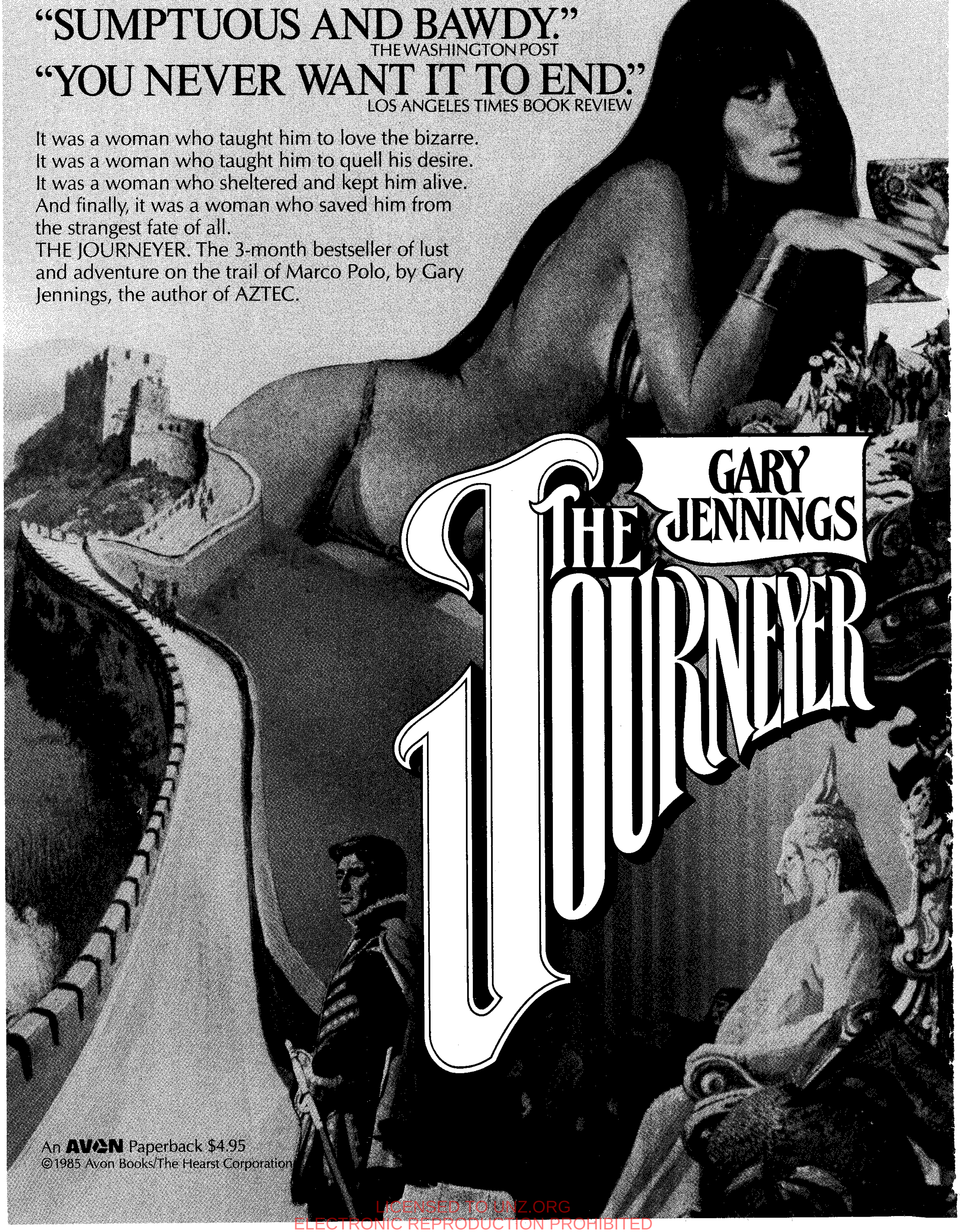
"SUMPTUOUS AND BAWDY."

THE WASHINGTON POST

"YOU NEVER WANT IT TO END."

LOS ANGELES TIMES BOOK REVIEW

It was a woman who taught him to love the bizarre.
It was a woman who taught him to quell his desire.
It was a woman who sheltered and kept him alive.
And finally, it was a woman who saved him from
the strangest fate of all.
THE JOURNEYER. The 3-month bestseller of lust
and adventure on the trail of Marco Polo, by Gary
Jennings, the author of AZTEC.



An **AVON** Paperback $4.95

©1985 Avon Books/The Hearst Corporation

to attract the same percentage of women as men.

In addition to consumer attention, the Dustbuster has attracted hosts of imitators (some of whom Black & Decker has prosecuted zealously). It has also spawned one line extension (the Dustbuster Plus, which costs around $10 more than its parent and can go for sixteen to twenty minutes a session—double time, so to speak) and a collection of cordless housewares that use the rechargeable-battery technology (such as Scrub Brusher, a $40 rotary cleaner, and Spotliter, a $25 flashlight). And, according to the just-released annual report, it prompted Black & Decker to shell out $300 million to acquire the small-appliance division of General Electric last April. When you're breaking into a new field, buying the leader in that field can't hurt.

Indeed, G.E. is the biggest small-appliance-maker in the country—last year, sales for that division reached $470 million, or 40 percent of Black & Decker's total sales of $1.17 billion—and the acquisition adds 127 appliances and 7 factories to Black & Decker's 400 products and 21 factories. (Though Black & Decker can continue to use the well-known G.E. name on its appliances until April 1987, it plans to start branding them Black & Decker this March, backed by a massive advertising campaign.)

The acquisition also assures Black & Decker shelf space among appliances, where G.E.'s toaster-oven, portable mixer, and iron claim at least a 50 percent market share. For all its success, the Dustbuster has not easily found space in housewares departments, primarily because of Black & Decker's clout in hardware. "We were always being shuttled to that department," complains Nathaniel Stoddard, Black & Decker vice-president and general manager for outdoor products.

One technique the company used to pressure housewares buyers to stock Dustbusters on their shelves was to get the public to clamor for them. And one way it did that was by flooding household-products editors of newspapers, magazines, and TV stations with samples to mark the product's debut. They were so entranced by the prospect of not having to haul out the Electrolux every time there was a crumb on the kitchen floor that they praised the Dustbuster to the skies. And through its advertising agency, BBDO (also, coincidentally, G.E.'s ad agency), the company spread the word with the widely seen "Little Mess" commercial, which featured a havoc-creating Dennis the Menace type who was followed everywhere by his Dustbuster-wielding mom.

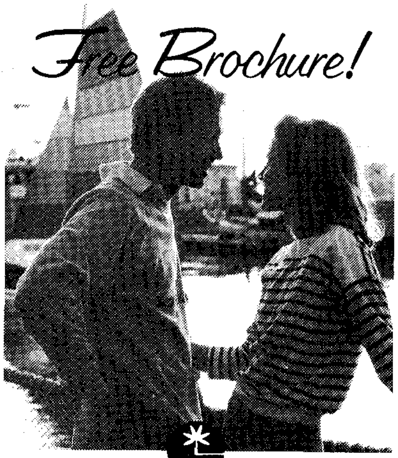
There have been other "accident" commercials. "Because life is filled with a variety of mishaps, spills, miscalculations, and assorted minor disasters, Black & Decker invented the cordless Dustbuster," went one spot that featured a woman upsetting a flowerpot, a man adding sugar to the tablecloth instead of his coffee, a sleepy youngster missing the cereal bowl, and a TV buff spilling his munchies. In another commercial, aired last year, while "America, the Beautiful" played and the voice-over announced that "across this great land Black & Decker's Dustbuster cordless vac is picking up spills and little messes . . . and helping to keep every corner of America beautiful," the machine ranged over a map of the United States, uncovering Nebraska by whisking up oats, Georgia by gobbling up peanuts, and California by sweeping up sand.

An early print ad touted "the one gift you'll be glad collects dust." The theme of the current campaign is the product's hardiness. "We make the Dustbuster tough," reads one ad. And on TV, the Dustbuster is seen twisting and turning laboriously as it works to clear up broken glass and flyaway feathers. Singers bleat, "If you love me, why do you hurt me? Why do you treat me so?" and a voice-over explains that "at Black & Decker, we torture our beloved Dustbusters to make them stronger because . . . we want you to love them, too."

Black & Decker does *not* want us to love the machines that would be Dustbusters—and at dirt-cheap prices to boot. (Turbo Dusters, for example, are now selling for $9.99 at a Connecticut discount store.) It's doing its best to thwart any romance, having filed thirteen suits worldwide against companies making cordless vacs that infringe on its patent. Eleven suits have been resolved in Black & Decker's favor, including one in which it licensed Sanyo Electric to produce its Porta Butler machine and fork over royalties on its sales. Other suits enjoined Hong Kong's CEP from producing its Turbo Duster and Joiner Electronics from manufacturing its Super Cleaner vacs. Cases against Norelco's Clean Up Machine and Robeson's Tidy Butler are still pending. (Sears's cordless model is made by Black & Decker.)

But, undaunted, brash new machines keep entering the sweepstakes. In November, for example, Conair introduced its Kwik Sweep, which—counting the $5 rebate that seems as much a part of the package as a warranty—goes for as little as $9.99. "Constant new competitors are a fact of life," says Hoblitzell. "Unfortunately, the Dustbuster name is becoming generic."

CEO Farley, however, is confident that the public will continue to favor the real thing. He envisions a day in the not-too-distant future when this will be a land of "two-car garages and three-Dustbuster households." ■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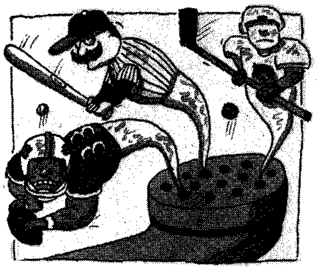
FAST TRACK

AMENITIES

SPORTS FIX

JUST BEFORE ONE O'CLOCK on a recent Wednesday afternoon, Alan Sanders, a dark-haired 22-year-old, leaned forward in a small audio room and began speaking very quickly into a telephone about the day's sports news. As a digital clock next to Sanders counted off seconds, a computer was recording his voice. By the time the clock showed 59 seconds elapsed, Sanders had finished his report and the computer was ready to play the message back to any of the 120,000 people who call Sports Phone (976-1313) in New York every day.



For the past ten years, Sports Phone has been a must for many sports fans and nervous gamblers. The charge for a caller in the city is a message unit, and the Sports Phone messages are updated at least 45 times a day. A staff of sixteen (mostly drawn from local college radio stations) report and announce the latest scores and sports news from the New York offices of Phone Programs, the company that owns Sports Phone. Separate messages with a regional slant are available in Chicago, Detroit, New Orleans, Miami, and Atlanta.

The service has always been successful, but recently, it has become highly profitable as well. Before the breakup of the phone company, Sports Phone was an AT&T contractor and got a flat monthly fee, no matter how many calls it received. Now New York Telephone pays Phone Programs 2 cents for every call placed to Sports Phone. In New York alone, the company is grossing over $1 million a year.

"We have more expenses because the phone company no longer handles our advertising and overhead," says Glenn Appleyard, president of Phone Programs. "But we're making money. We wouldn't be here if we weren't."

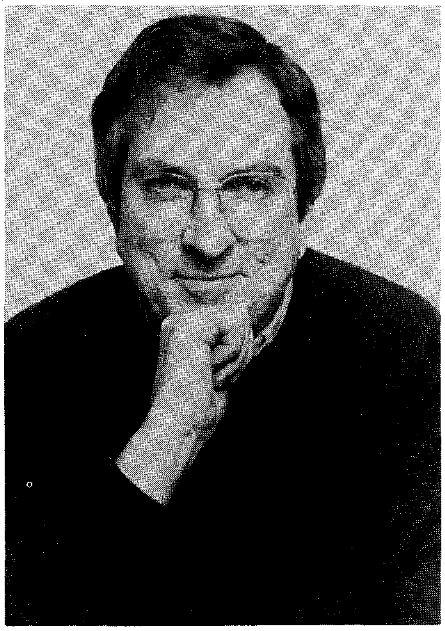
PETER BLAUNER

BRIEF LIVES

THE CHASE IS ON

"HOW CAN I GET 200 POUNDS OF documents shipped up from Washington today?" That's the kind of question David McClintick, who's in the process of launching his next book, finds himself asking these days.

The author of *Indecent Exposure,* a dramatic account of the David Begelman–Columbia Pictures scandal that sold around 1 million copies in hard cover and soft, is getting ready to tackle an "anatomy" of the Chase Manhattan Bank, for which he is said to have received a six-figure advance from Simon & Schuster. But other projects have intervened—magazine profiles of William Paley and Felix Rohatyn and the liner notes for Frank Sinatra's *Trilogy* album, for which he won a Grammy ("That's like being a Pulitzer Prize–winning trombonist"). Does that mean that a Sinatra book will follow Chase? "I'm certainly considering it," he says. "It makes me feel more secure to know what the next project might be."



But the 44-year-old McClintick's main job since he became a name on the best-seller list has been tidying up after the Begelman book. He's just finished a "step outline" for an *Indecent Exposure* screenplay. "It's a relief to have sold the rights. Now I can clear my head." And in September, the Montana-bred McClintick and his wife, Judith, became the parents of Joanna Katherine, their first child.

Even relaxed in an armchair in his West End Avenue apartment, this is clearly the David McClintick who did investigative reporting for the *Wall Street Journal* for eleven years, who researched the Begelman story word by word, incident by incident. This is a man who finishes every sentence he starts.

"I've always had my best results being calm and evenhanded with people," he says. Those results include cooperation from Chase—even access to the bank archives—for what McClintick sees as a book about the "ultimate power, financial power." "I haven't tested the limits of this cooperation yet."

McClintick is still being asked to discuss corruption in Hollywood, but says, "I never thought *Indecent Exposure* was about corruption. I'm not interested in garden-variety scandal-mongering. I *am* interested in misconduct. Scandal shows these executives operating under great stress, walking the line. Sometimes they fall off the edge." Can we expect to see David Rockefeller walking that line in the Chase book? "I prefer not to speculate," he says.

NANCY MCKEON

Photograph © 1985 by Thomas Victor. Illustrations: top, Guy Billout; left, Paul Meisel.

HIGH TECH

MAKING MICHELANGELO A PENCIL HOLDER

MICHELANGELO'S *David* WAS on a computer screen in one of the studios of Charlex, a midtown video-production and special-effects company. Charlex co-founder Alex Weil looked at the sculpture and smiled. "Let's cut off his head," said Weil. A technician moved an electronic pen, and a jagged line sliced through David's neck. "Wait," said Weil."I've *got* it. Let's make a Michelangelo *pencil holder*." With an overhead-mounted camera, Weil shot a pencil, and soon three of them sprouted from David's neck. The statue's head was tucked comfortably in the crook of his arm. "There," said Weil, almost satisfied. "Now why don't we replace his belly button with a nipple?"

Weil, 33, was demonstrating the blend of bizarre wit and state-of-the-art technology that has made Charlex one of the most successful production houses in the city. Launched six years ago "with $1,600 and a phone" by Weil and partner Charlie Levi, the company now has 50 employees and revenues of $10 million annually.

In the past year, Charlex has attracted attention for its production of the Cars' *You Might Think* video, the boy-chases-girl fantasy that won MTV's first annual rock-video award; its introduction for *Saturday Night Live,* in which cockroaches bay at the moon and the Chrysler Building becomes a huge cigarette lighter; and its dazzling commercials in which Kodak photos talk, women dive into Jell-O boxes, and boys pop out of girls' schoolbooks and computer screens.

"Even though we're involved with the most advanced video equipment," says Levi, 33, "we approach the stuff more like kids than scientists. We have no formal training, and we're willing to ignore or abuse every technical mandate—we're basically two easily bored boys having fun with our toys."

On a recent Friday afternoon, Levi and Weil were playing with these images: Whistler's mother roaring off on a Harley in a spot for Cinemax; the Lincoln Memorial as a barbershop, with Lincoln getting a trim and a doo-wop trio singing, for Nickelodeon; and a segment for a TV special with the group Yes.

Levi and Weil had dropped out of Johns Hopkins together in 1968, worked odd jobs, formed a rock band, and founded Charlex to support it. When the band folded, they were in video to stay. They started developing their distinctive visual style six years ago, while working in the unglamorous world of television animatics. Animatics are "silly-looking test commercials that look like low-budget cartoons," Weil says, and are used by ad agencies for market research. "Basic paper cutouts that move," explains Weil. "A lady in the kitchen and her toast pops up."

After making thousands of animatic spots, Weil and Levi became so good they could slip their sly humor into the mix. "At first, people didn't ask our advice," says Levi. "Then, slowly, they did. And once you know the technology, it's no harder to make President Reagan pop out of the lady's toaster than a piece of toast."

In 1981, the ad agency handling the *National Enquirer* account asked them to help create a weekly TV-ad campaign. They've been "playing in the laboratory" ever since and have become known as one of the most innovative videotape shops. McDonald's and Revlon have considered campaigns similar to the Cars video. NBC might use Charlex for its new-season campaign next year.

"In each case," says Levi, "we'll take our look to a higher level. And whether the product is a magazine or a rock band, we've found that this look *sells.* And now major corporations are seeing this as a new way of talking to their customers."

"We like to make money," adds Weil, digging into an assortment of first-rate Chinese food delivered by Beijing Duck House, "because it lets us have the equipment and the staff and the freedom to take video as far as we can make it go. But don't get me wrong—this ain't *Masterpiece Theatre.*"

ERIC POOLEY

PRICES

HERE'S WHAT IT COSTS TO rent some items for the home around the city these days:

☐ Full-size mattress, box spring, and bed frame from Fredrick Furniture Company, Inc. (157 East 33rd Street), $70 a month or $40 a week.

☐ Magnavox 19-inch color television from Granada TV Rental (1069 Third Avenue), $13.95 a month.

☐ Funai VHS videocassette player from Federal Rent-a-TV (1588 York Avenue), $49.95 a month or $29.95 a week.

☐ Sanyo cube refrigerator from Electric Appliance Rental & Sales Company (40 West 29th Street), $50 a month or $35 a week.

☐ Hand-blown champagne flute from Service Party-Rental (521 East 72nd Street), $1.25.

OVERHEARD

Going Upscale

AT A RECENT SOHO ART-gallery opening:

"Whatever happened to Ron?"

"Oh, he's gone straight."

"I can't believe it. Wild man Ron has finally gone straight?"

"Yeah. He got married and moved out of the Village and he's wearing Brooks Brothers suits."

"But what's he up to?"

"Oh, he's still selling dope—but only to Upper East Side customers."

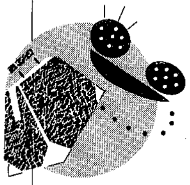
BERNARD GARFINKEL

Photograph by James Hamilton.

R$_X$

Doctor in The House

FOR THE PAST SEVERAL months, ads have been appearing around town for a service that promises to "reinstate the physician's housecall in Manhattan." The company is called Professional Home Visits, and it charges $100 to join and $80 for each house call.



As it happens, similar services have existed in all five boroughs for some time. Among them are Doctors on Call, Cunningham House Calls, and Physicians House Call Service, all based in Brooklyn. They charge $45 to $50 for a house call, and no sign-up fee is required.

More important, the New York State Department of Health is investigating several house-call services, including PHV, to see if they're violating the Public Health Law. The reason: Physicians who visit patients sometimes reimburse the services a portion of the fee. The Health Department says it's against the law to run a profit-making physician-referral service and for a doctor to participate in fee splitting.

Albert Lynn, a co-founder of PHV, sees nothing unethical or illegal about the way his firm does business. "We individually contract for administrative services with each physician who is part of the PHV group. They make the house call and collect the $80 fee from the patient. We do not gain referral fees or engage in fee splitting."

There is, surprisingly, another way to find a doctor who will visit you at home. The Medical Society of the State of New York is on record as encouraging doctors to participate in home health care. And all five New York City medical societies offer free referral services to the public.

"We give a caller the names of three physicians in a neighborhood, from a roster of about 700 in Manhattan, and describe their qualifications," says Helen Duguay, spokeswoman for the New York County Medical Society. "Some of them make house calls, but you have to check that yourself." The number is 399-9048, and, according to Duguay, it's "very busy."

JANICE HOPKINS TANNE

ACADEMIA

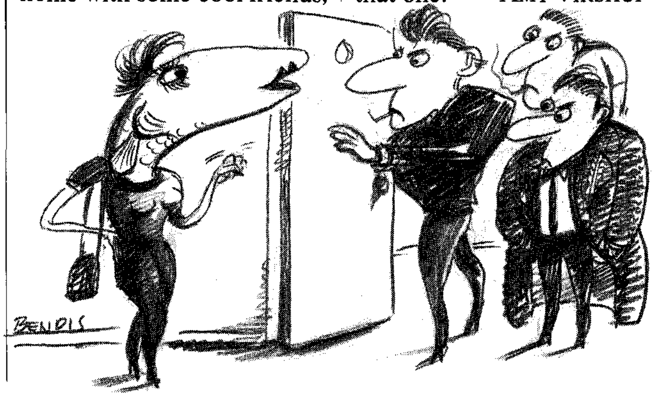
Getting the Word

NOT LONG AGO, I RODE THE D train to John Dewey High School in Bensonhurst, Brooklyn, to learn the newest street words. I sat in on three classes taught by Phil Weinberg (or Homeboy Phil, as his students sometimes call him). The kids provided the following expressions and explanations:

If you're *maxin' and relaxin'* at your *crib* with *fresh* people, and all *sea life* is *barred,* you're hanging out at home with some cool friends, and all people (especially women) who don't meet your standards are excluded.

Or, if you have *juice* (good connections), you may be *zooted* on *chill bo* (high on good pot), and if any *toy* (wimp) attempts a *dis* (put-down) or *houses* (steals) your books, you'll just tell him to *step off* (get lost) or, as a last resort, *put a head out* (put out a contract) on him. But you'll probably have to *fess* (lie) to your mother about that one.

AMY VIRSHUP



GALLOPING CONSUMPTION

ALL FOR NOTHING

MY MOTHER WANTED TO BUY me something really special, something I'd never go out and buy for myself. You know, diamond earrings, a fur coat. A *fur coat.* The papers were loaded with fur sales, and they had been working on my subconscious for some time. But shopping around for the perfect coat at the best price was more than I could face.

I had just about decided that I wasn't the fur type anyway—I mean, I'd be afraid to check it in a restaurant or wear it on the subway, and I'd have to get a whole new wardrobe to go with it—when a friend said she'd seen a Pauline Trigère mink at Syms, on Park Place, for $900. In fact, she said, all the coats were in that price range. Friends at the office were skeptical, but I know that in New York all things are possible.

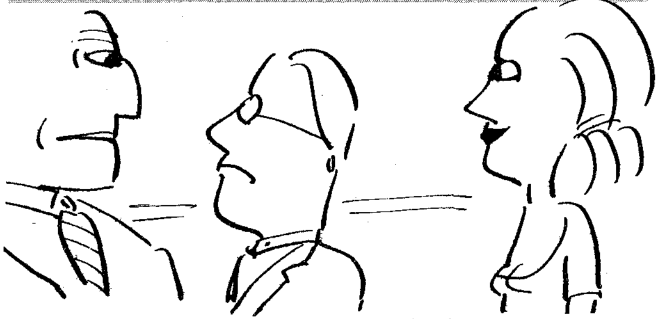
On my lunch hour, I trekked from midtown down to the Wall Street area. I rode the escalator to Syms's fourth floor, "Marcy's Place," and sure enough, there was a rack of elegant full-length furs.

Excitement mounting, I began pawing through them, looking for the $900 Pauline Trigère. Most of the minks seemed to be much more expensive—$10,000 reduced to $5,000, for instance—and I was having trouble figuring out which sizes were which (the price tags all had "940," "950," and such marked next to "size") until the saleslady explained that 950 meant size 10, and so on. Finally, after I'd examined every last tag and found nothing in *any* size for less than $1,099 (a silver fox), it dawned on me: My friend had mistaken the sizes for the prices.

Back at the office, everyone got a good laugh out of it. And so did I, when I remembered Syms's motto: "An educated consumer is our best customer."

QUITA MCMATH

PEN & PENCIL



"A theorist? I understood my daughter to say that you were a terrorist!

ANTHONY HADEN-GUEST

Illustrations: left, Terry Allen; right, Keith Bendis.

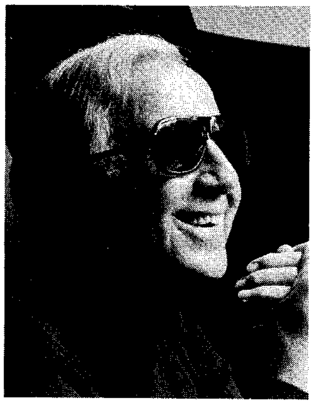
RUTH RECOMMENDS

BY RUTH GILBERT

Happy New Year! We hope it will be marvelous and that you will get everything you want for 365 days (if what you want is good for you—and who's to say!).

GEORGE SHEARING

This composer and master of the jazz piano starts performances January 2 at the Cafe Carlyle with Don Thompson on bass. And they are there through March 30.

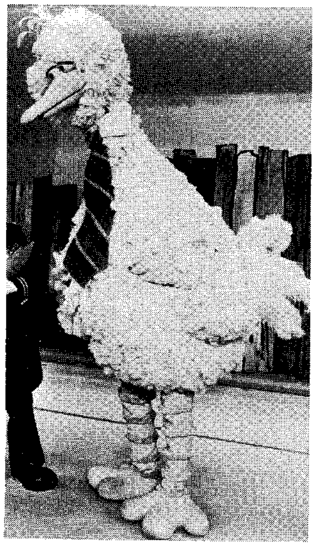


'SESAME STREET LIVE'

Big Bird, the gentle eight-foot-tall one-of-a-kind canary, has disappeared, and all his friends are hunting for him. See the mystery at Madison Square Garden's Felt Forum through January 6.

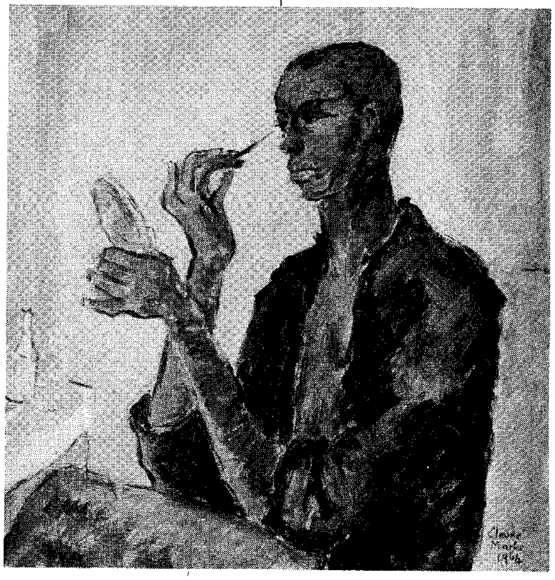
'THE TAP DANCE KID'

Savion Glover, an eleven-year-old from Newark, has taken over the role of Willie, the Tap Dance Kid himself, at the Minskoff Theatre. Good luck, Savion.



'THE KING AND I'

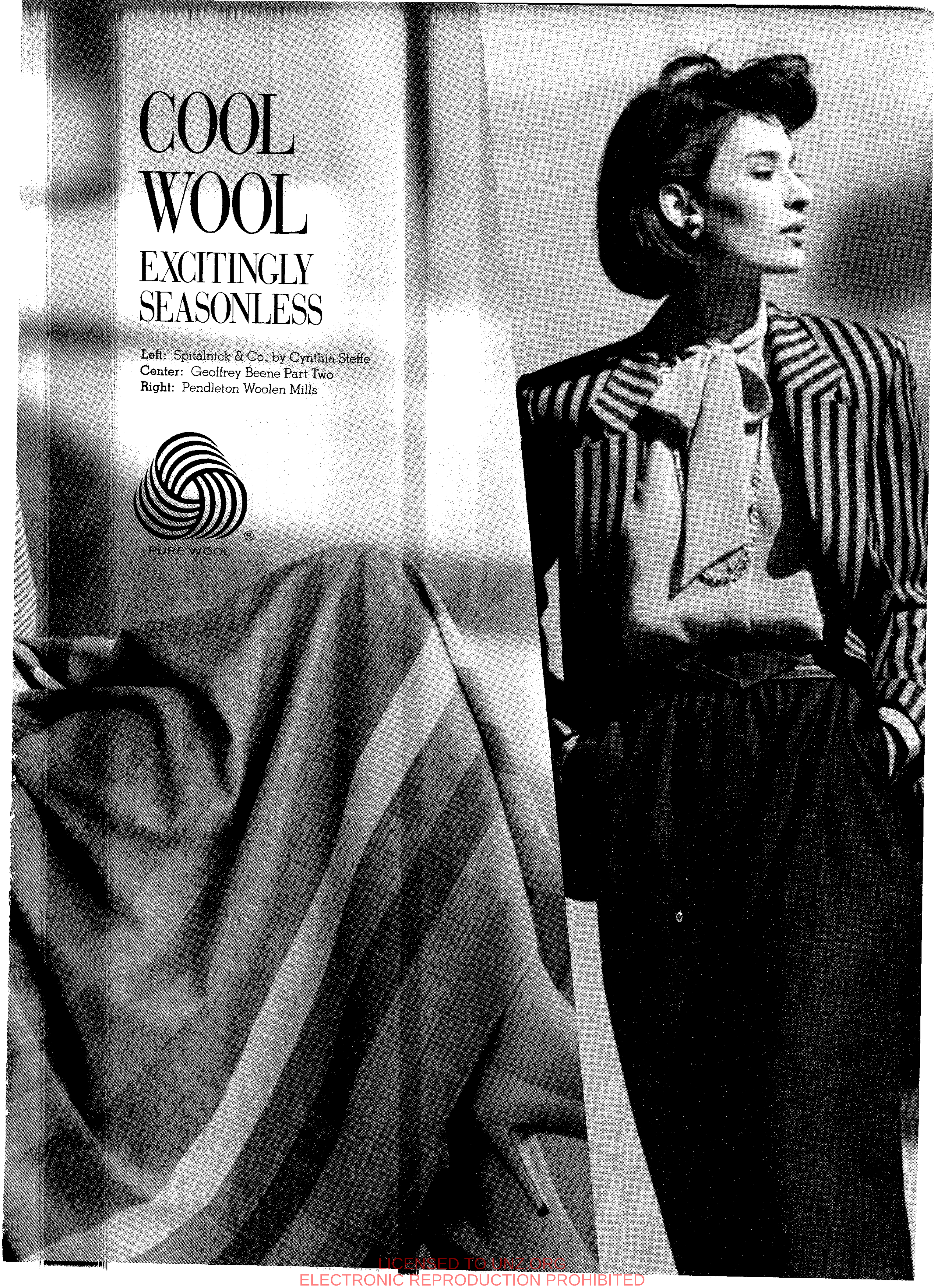
Yul Brynner claims this is his farewell engagement as the intellectually curious and lively king of Siam. We hope not. The show is previewing now and opens January 7 at the Broadway Theatre.



'THEATRE PERSONALITIES AND PLACES'

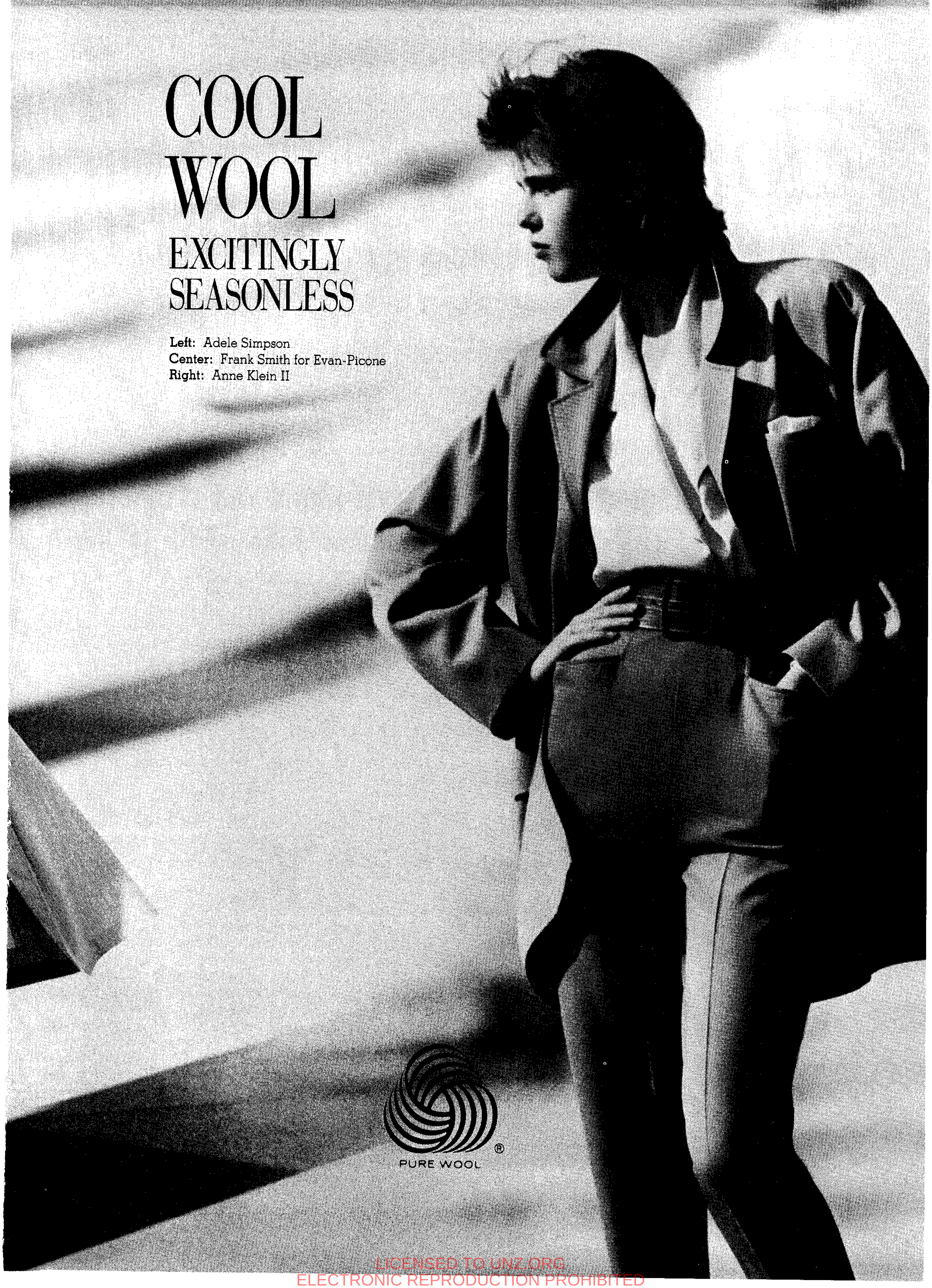
An oil portrait of Geoffrey Holder as a very young man is one of the works by Claude Marks at the Hudson Guild Gallery beginning January 8. Among other subjects are Derek Jacobi, Tim Curry, and Laurence Olivier.

Photographs: top center, Martha Swope; top right, Ernst Haas; bottom right, O. E. Nelson.



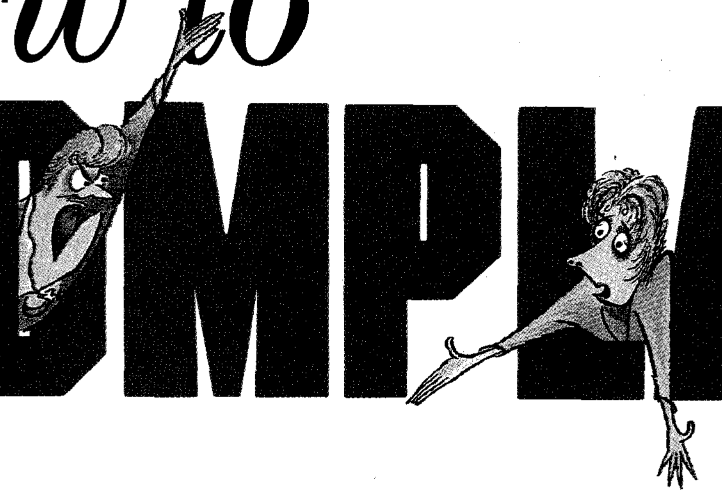
COOL
WOOL
EXCITINGLY
SEASONLESS
PURE WOOL®

Left: Spitalnick & Co. by Cynthia Steffe
Center: Geoffrey Beene Part Two
Right: Pendleton Woolen Mills


COOL
WOOL
EXCITINGLY
SEASONLESS
Left: Adele Simpson
Center: Frank Smith for Evan-Picone
Right: Anne Klein II
PURE WOOL ®

NEW YORK

How to COMPLAIN



IF DEALING WITH CON ED OR A DRY CLEANER TURNS YOU INTO A WIMP, TRY THESE SURE-FIRE STRATEGIES • BY KATHARINE DAVIS FISHMAN

THE LIPSTICK-RED SILK-CHARMEUSE designer dress that you could neither afford nor resist at $500—formerly $850—has been to the dry cleaner and has come back an unpleasant shade of puce.

The telephone company has just sent a bill for $200 worth of daytime calls, presumably made by your dog while you were at the office.

The new microcomputer is speaking in tongues, the manual appears to be only partially translated from the Portuguese, and your dealer isn't taking your calls.

The disco across the street hath murdered sleep, and that pain in your stomach is definitely your ulcer. You feel like a 97-pound weakling with the world kicking sand in your face.

No question that this is a stressful city, expensive to live in both financially and emotionally. New Yorkers are busier than everyone else, and the strangers we complain to are New Yorkers, too: This gives our daily confrontations an edge they might not have in Minneapolis. When protests have to be lodged with the tough and the skeptical, what methods really *work?*

I've spent the past several weeks questioning effective complainers—ordinary folk with out-of-the-ordinary skill at getting satisfaction. I've also consulted three professional negotiators—Herb Cohen (author of *You Can Negotiate Anything*), Gerard Nierenberg (*The Art of Negotiating*), and Stephen Pollan (a lawyer who often intercedes for his clients and who's made a cassette, *Getting People to Say Yes*)—as well as an elected official, Councilwoman Carol Greitzer; a neighborhood activist, Ethel Sheffer, former chairman of Community Board 7; several experts in consumer affairs; and representatives of organizations and institutions that either receive or purvey consumer complaints. Finally, suspecting that assertiveness can sometimes cross the border into obsession, I sought out a psychiatrist, Dr. Edward D. Joseph of the Mount Sinai Medical Center.

If you protest seldom and ineptly, you're not alone. Arthur Best, a professor at New York Law School, has written a book, *When Consumers Complain*, reporting on a survey of 2,400 randomly chosen households whose members were asked whether or not they were satisfied with various products and services. The book also presents numerous case studies of consumer complaints. This research shows that many consumers aren't sure of their rights and obligations and are reluctant to acknowledge that they've been had. When they do take action, they encounter roadblocks in tracing the source of a problem—and as businesses give them the runaround, their problems become compounded. Complaining is expensive and time-consuming, and, the book reports, only about half of voiced complaints are resolved in favor of the consumer.

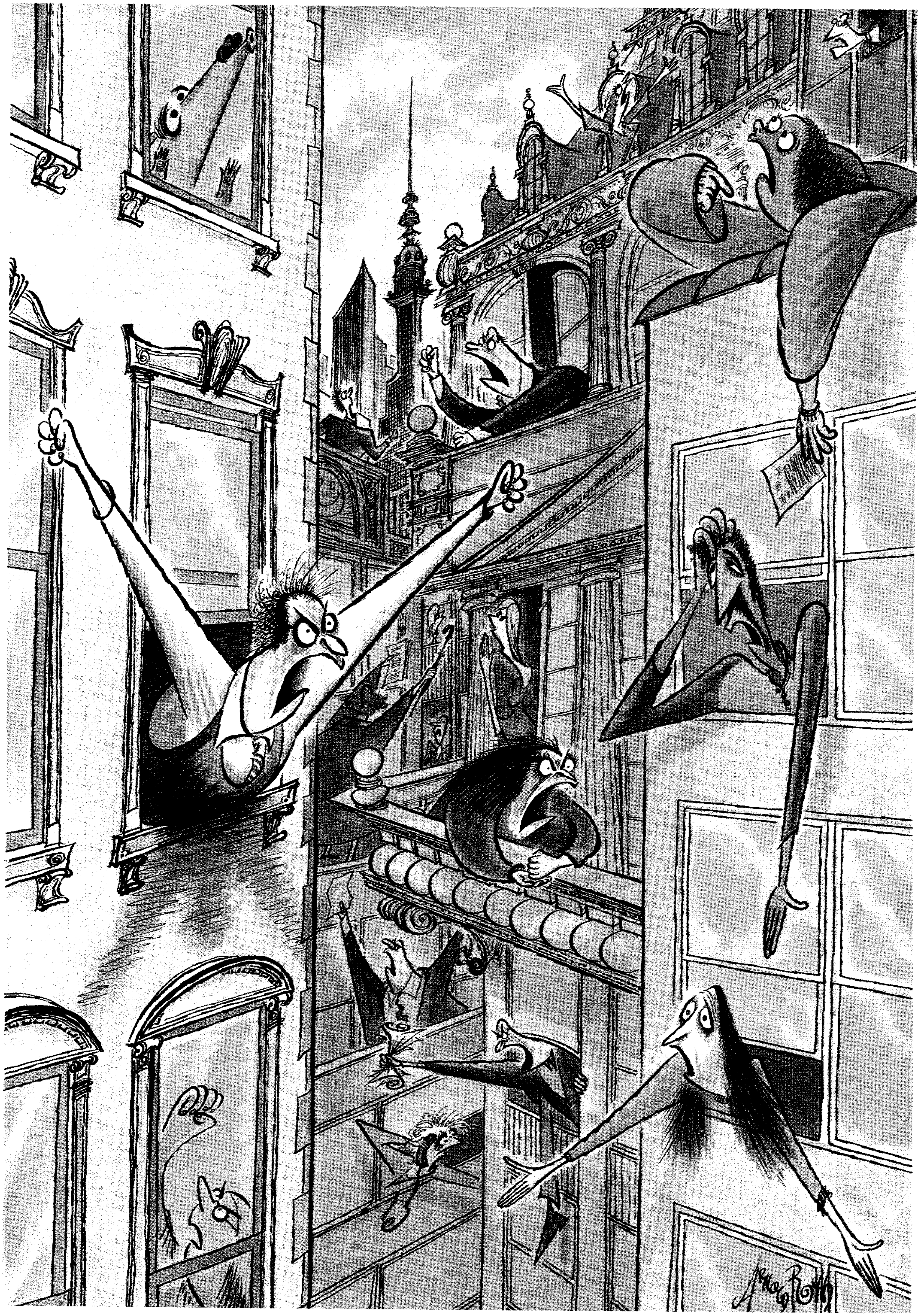
On the other hand, the savvy complainers I spoke with claimed a high success rate. Professionals, of course, have a vested interest in touting their techniques, but I was most surprised by the degree to which effective amateurs instinctively substantiated the validity of the professionals' instructions. They all seemed to agree on a few basic strategies. You, of course, must tailor these techniques to your specific situation.

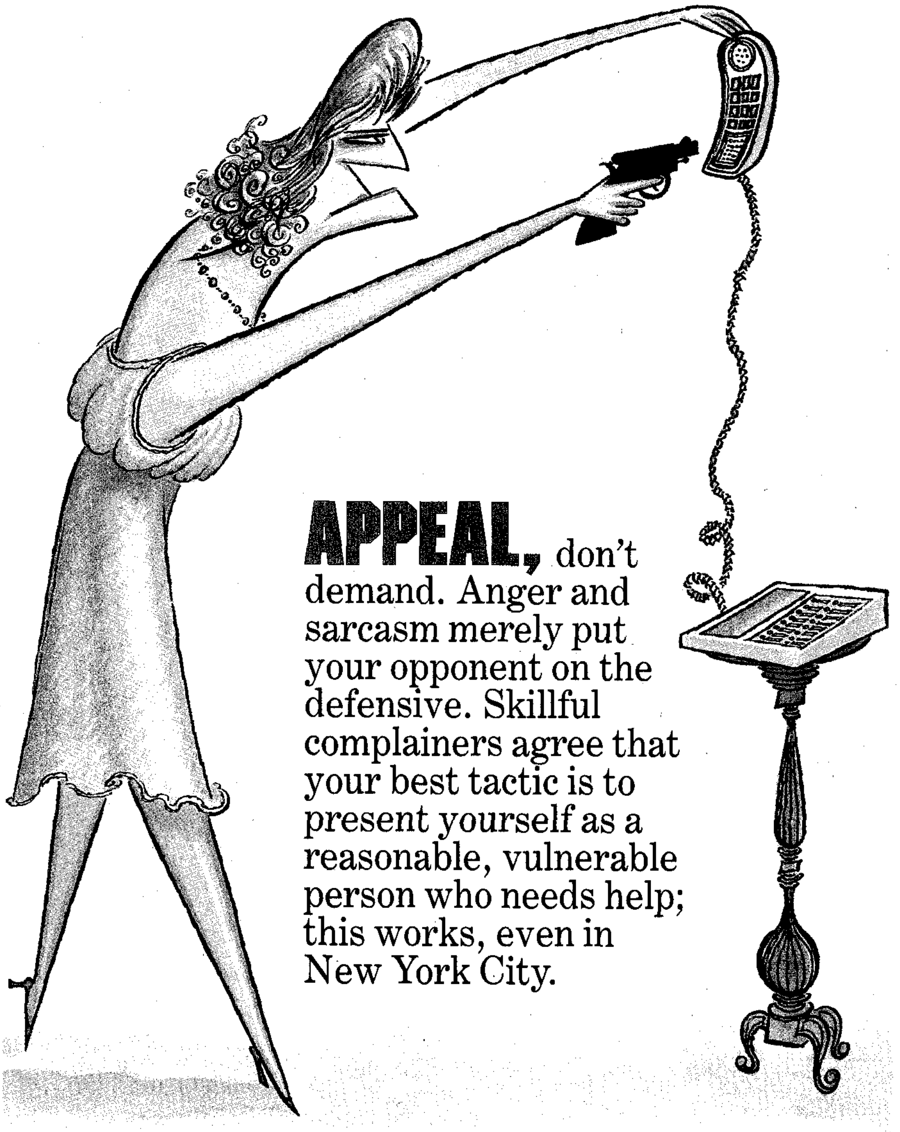
Here, then, are some suggestions from people who know how to get their way; here is everything a New Yorker needs to know to increase his chances of getting satisfaction when he complains.

NASTINESS GETS YOU NOWHERE

"FIGHTING IS WORK," POLLAN ADMITS; like the other experts, he cautions you to choose your battles. Complainers fall into two groups: those who seek justice and those who will fight only for a significant sum of money or an issue that seriously affects their lives. Last year, Paule Stewart, a former consumer advocate in the New York State attorney general's office, had a lengthy exchange of letters with boutique employees and made several visits to a dry cleaner; all this netted her a $50 store credit for a $100 dress that had faded at the cleaner's. The time she invested seems scarcely worth the sum she got back, but Stewart says, "I would have done this even with a $5 item. I hate the feeling of being taken and cheated—it's a violation of my person." Cohen takes a moderate position: "While I believe you can negotiate anything, it doesn't follow that you

Illustrated by Arnold Roth


Arnold Roth



APPEAL, don't demand. Anger and sarcasm merely put your opponent on the defensive. Skillful complainers agree that your best tactic is to present yourself as a reasonable, vulnerable person who needs help; this works, even in New York City.

should. But if not complaining will bother you, either because of the amount of money involved or because you're really upset by the way you've been treated, get off your butt and do something."

Complaints fall into two categories: those that require on-the-spot relief (the reserved rental car that isn't there when you arrive) and those that will take time to correct, like billing errors. In either case, it's crucial to establish the right demeanor. "Nobody loves a kvetch," says Pat Bear, who runs an information-retrieval firm and who managed to exchange a pair of year-old boots at Saks after the seams opened. Bear likes to start every complaint with a compliment: "I went to the buyer and said everything from Saks has always been terrific, and how surprised I was when this happened. She exchanged the boots without a word."

The initial compliment is useful; after that, you segue into the unanimously endorsed—and therefore mandatory—opening: "I have a problem, and I need your help." If you are seeking satisfaction, not just letting off steam, it's important to avoid being critical; that immediately makes people defensive. If you appear reasonable, they will find it harder to tune out when you request their assistance.

"If you don't like the balls you're getting back, perhaps you've put too much spin on them," says Nierenberg. And while both Pollan and Cohen agree that passion may enter the discussion effectively, don't lose your temper. There are stories, perhaps apocryphal, of amateur complainers getting their way by creating a disturbance ("Since you won't honor my room reservation, I'll sack out in your lobby. First, I'll put on my pajamas. . . . "), but scare tactics are risky at best. "Don't be the crazy or the zealot," Pollan says. "Organizations have special people to deal with those. And if you're angry, people will focus on your anger instead of your problem." Sarcasm and excessive cleverness can also detract from your message.

The next rule for effective complaining is, as Cohen says: "Always try to personalize. If possible, present your complaint face-to-face. On the phone, the answer's 'No, I've got eight other calls.' You come in, you talk in private one-to-one, you say, 'Look, can you help me? What would *you* do if you were me?' Then they're involved with you."

The same principle—presenting yourself as a vulnerable person appealing to another decent human being—can work with individuals as well as corporations: Nierenberg suggests that you use this approach with noisy neighbors. When they awaken you at two in the morning, you aren't likely to walk upstairs, but you might call and say, "Look, I've had a terrible day at the office; nothing seemed to go right, and I was so tense I couldn't get to sleep. Then I finally dropped off, and the music woke me up. When will the party be over?" What will *never* work is calling the music "noise."

Professionals find the very word "complain" counterproductive. Cohen and Nierenberg, of course, use "negotiate"; Pollan, in lawyerly fashion, "appeals." However euphemistic these terms may sound, they do affect the tone of the transaction. Often, you are dealing with bureaucracy, which operates through rules. Knocking the rules won't help; your object is to show the bureaucrat why *your* case is special and the rules don't apply. Together, you try to find an alternative solution that pleases both of you. "When someone answers, 'We never do that,' Cohen says, "he's doing habituated thinking. People get away with that stuff because no one questions it." A few years ago, Cohen, en route to Washington, met a woman who had been bumped from her flight; she would have to miss an important meeting. She believed she had no recourse. He went to the counter and pleaded the woman's case, telling the clerk, "You're experienced; perhaps you've encountered this situation before." Therefore, right before the departure, the flight attendant announced, "Does anyone want $100 to take the next flight? A hundred and twenty-five dollars?" For $150, the airline found a less pressured stand-in, and two customers were satisfied. (Passengers do have rights when they're bumped; page 33 tells you how to find out what your rights are.)

Assuming you intend to develop the negotiating skills mentioned above, the way you proceed with your complaint depends on the institution you're dealing with. If you're at odds with a small local business, such as a dry cleaner, one visit or perhaps two (first with the manager, second with the owner, if you can get to him) should be sufficient; if you're getting nowhere and the money involved is worth the effort, go straight to small-claims court, or check out the arbitration procedures offered by the Better Business Bureau (page 35).

Complaining to a large company may require more steps: The key to success is persistence, which Pollan calls "one of the most powerful of weapons. American business can't deal with persistence." Perhaps the most time-consuming part of

the procedure—and certainly the most important—is preparing a clear, logical, well-documented appeal, which you'll use both orally and in correspondence.

NEVER BEGIN AT THE TOP

START BY GOING THROUGH THE normal customer-complaint channels, even if you do that only so you can later tell the higher powers you've been unlucky. At every level your first choice should be a personal visit, your second a phone call, your third a letter; all discussions should be followed up with a letter of confirmation. Get the first and last names of everyone you deal with. If someone says he'll get back to you, pleasantly nail down a date. "Keep copies of everything," says Pollan. "You may end up sending a box of documentation to someone who will give you satisfaction to avoid reading it. Or it may finally be effective to say, 'Why don't I pop up there and show you everything?' when they're not geared to see you." Find out immediately whether the person you are talking to has the authority to make a decision on your behalf; if not, ask for his supervisor.

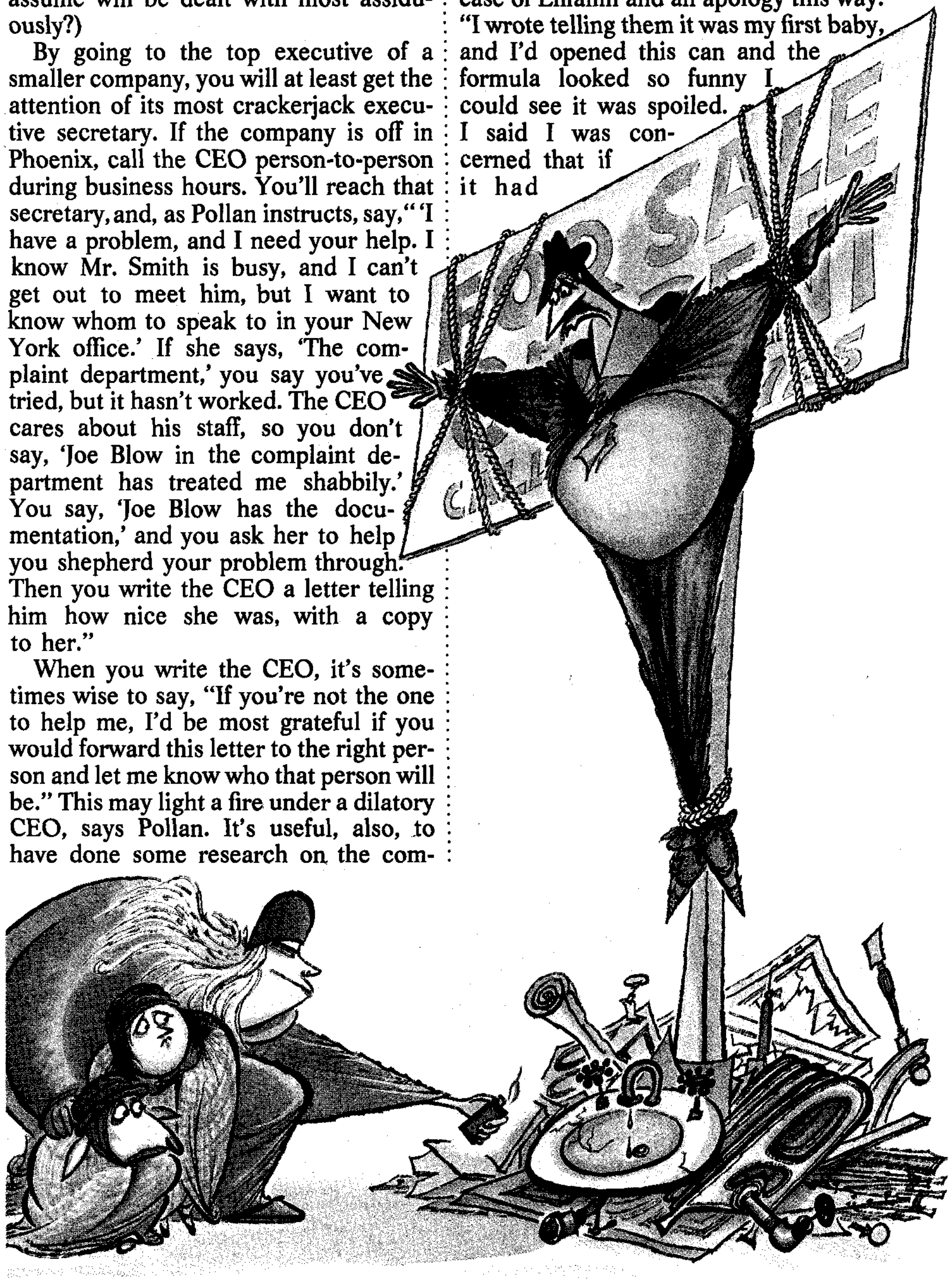
Several years ago, consultant John McMullen, working for a subsidiary of Control Data Corporation, flew to Richmond on Eastern. It's McMullen's habit to travel in casual clothes and change into a suit on arrival; this time, he checked three suitcases and carried a garment bag onto the plane. He had a business appointment scheduled for an hour after arrival, but when the baggage carousel finished its waltz, there was no sign of his suitcases, and he had neither the proper shirt, belt, tie, socks, nor shoes. McMullen bought the clothes he needed in Richmond shops and took the bills to Eastern's manager in the Richmond airport. The manager offered him $25—pompously. So when McMullen got home, he sent a letter to Eastern, noting that he'd sent a copy to Frank Borman and to the CDC Travel Service (a fictitious service that Eastern might surmise arranged the business trips for countless Control Data executives). A check for the full amount of his purchases arrived by return mail.

"Write the chief executive" is a strategy commonly recommended; however, before you hit the keys, it's wise to understand what you're doing and why. The normal complaint department is composed of clerks, untrained in original thinking, who spend their days listening to inarticulate hard-luck stories. The CEO, on the other hand, should be consumer- and image-conscious. He is not going to track your problem personally. But in a corporation as large as Citicorp, for example, letters sent to the office of the chairman are bucked down to the Customer Affairs Department, where six people work to resolve problems along with the senior managers of the department that is being complained about. (Complaints can reach the Customer Affairs Department from lower in the hierarchy, of course, but which ones do *you* assume will be dealt with most assiduously?)

By going to the top executive of a smaller company, you will at least get the attention of its most crackerjack executive secretary. If the company is off in Phoenix, call the CEO person-to-person during business hours. You'll reach that secretary, and, as Pollan instructs, say, "'I have a problem, and I need your help. I know Mr. Smith is busy, and I can't get out to meet him, but I want to know whom to speak to in your New York office.' If she says, 'The complaint department,' you say you've tried, but it hasn't worked. The CEO cares about his staff, so you don't say, 'Joe Blow in the complaint department has treated me shabbily.' You say, 'Joe Blow has the documentation,' and you ask her to help you shepherd your problem through. Then you write the CEO a letter telling him how nice she was, with a copy to her."

When you write the CEO, it's sometimes wise to say, "If you're not the one to help me, I'd be most grateful if you would forward this letter to the right person and let me know who that person will be." This may light a fire under a dilatory CEO, says Pollan. It's useful, also, to have done some research on the company you're dealing with so you can gear your appeal to its corporate concerns. In a giant conglomerate, the president or general manager of the division that makes your product will be particularly scrupulous about its reputation; you might write to him, with a copy to the CEO. A letter should address the executive by name as well as title. Obviously, high-level complaining can't be for coffee money.

Sometimes, however, you've bought a defective product in a local store, and, no matter how low its price, you want to lodge a complaint. For a brand-name product, you "write to the label," says Pollan, instead of complaining to the merchant. Terry Herbert-Burns got a case of Enfamil and an apology this way: "I wrote telling them it was my first baby, and I'd opened this can and the formula looked so funny I could see it was spoiled. I said I was concerned that if it had



AVOID being incendiary when you're dealing with your landlord. If pleasant persistence doesn't get results, turn to the proper city agency; if you get no action, call on your City Council member.

been just a little off I might not have noticed at all." While Pollan says letters to businesses should always be typed, Herbert-Burns writes in longhand on personal stationery whenever she's complaining about a product bought by women—an effective, if unliberated, exception to a proper rule.

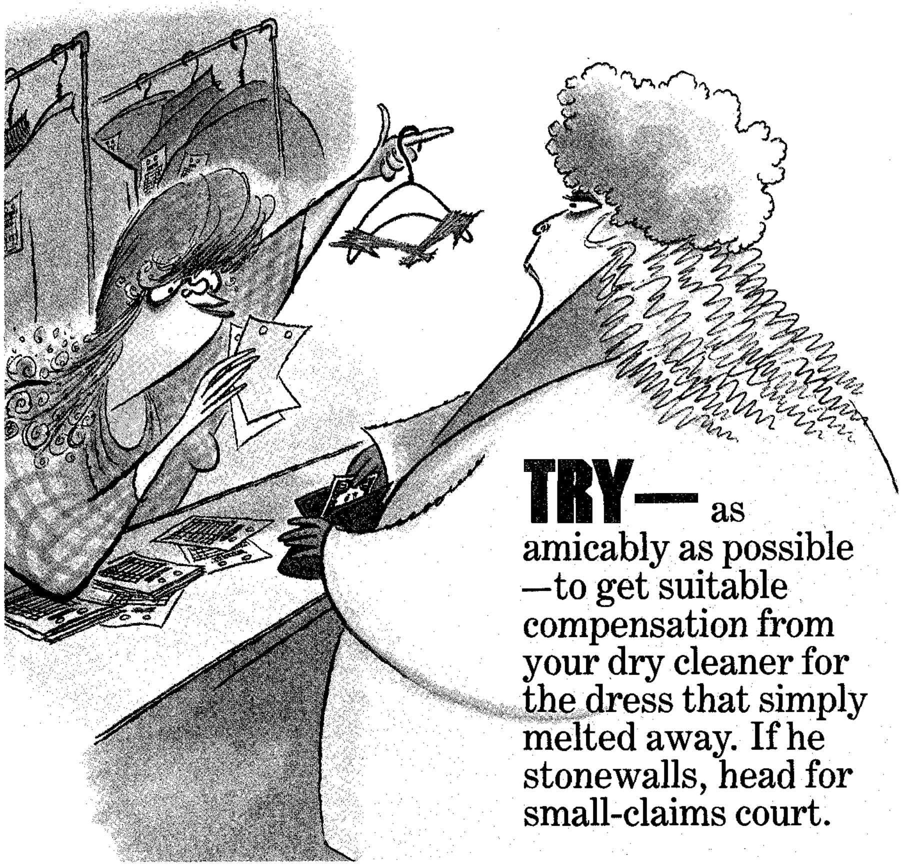
If you get no response from the CEO in an industry that is regulated—banking, for example—Pollan suggests sending copies of your letters to the appropriate federal and state agencies. Sending copies to higher executives, government agencies, the media, and so forth is a fruitless exercise unless you note on the original to whom the copies were sent. Your purpose is to scare the original recipient into action; you shouldn't, however, send copies promiscuously.

THE HARD CASES: HANGING TOUGH

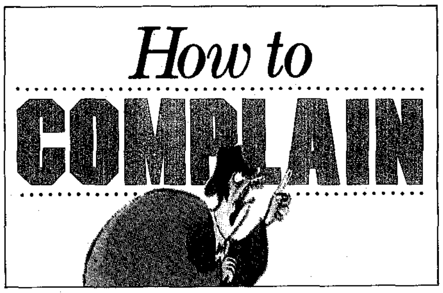
WHEN YOU'RE DISPUTING A UTILITY bill, be it Con Edison's or New York Telephone's, start the usual way—with the complaint department. But if you've been given no satisfaction after a couple of conversations, you should call the Public Service Commission, the regulatory agency for these utilities. Page sixteen of the 1984–85 Manhattan telephone directory outlines a procedure whose last step is the PSC, which appears to be effective in resolving simple complaints. A PSC staffer will investigate and render a decision; if you're not happy with that decision, you may request either a review—by a different PSC staffer—or a hearing. At the hearing, a utility officer and a PSC mediator will be present; you may bring a lawyer or, if you cannot attend, participate in a conference call. The mediator will render a final decision.

Computer journalist Mike Berger, who has nothing good to say about either the old Ma Bell or her children, disputed a $400 bill with the phone company several years ago. He complained to the PSC. "It's important to know that when you file a complaint you don't have to pay the disputed amount until the commission resolves your case. If the investigation takes a long time, New York Tel may ask you to settle, as they did in my case. I got the bill knocked down to $200—which was more than equitable. The risk in settling, of course, is that you lose the chance to collect the whole amount if the commission finds in your favor."

Berger filed another complaint more than a year ago; he'd been hit with an exorbitant bill for phone calls allegedly made during hours when he was away from home on business. In preparation for his PSC hearing, he analyzed his bills for the year on his own computer and brought graphs of his calling pattern to the hearing (careful preparation, he cautions, is vital). "When I went over their list of my alleged calls, I found names of people I'd never heard of. The case is still pending, but I haven't paid that bill, or any of my daytime bills for the last year, while my case is in dispute."



TRY— as amicably as possible—to get suitable compensation from your dry cleaner for the dress that simply melted away. If he stonewalls, head for small-claims court.



Berger's final tip: Consult the tariff information on pages 46 to 55 in the 1984–85 Manhattan phone book before complaining to New York Telephone. This will ensure you're on solid ground, and give you sufficient mastery of company vocabulary to negotiate effectively.

Seeking satisfaction through government agencies can be tedious and not always fruitful, since the agencies may have neither the resources nor the power to enforce many decisions; citizens often don't know the best agency to complain to. Ethel Sheffer, former chairman of Community Board 7 on the Upper West Side, feels the individual will do better enlisting the aid of what she calls "the intermediary structures"—community boards, block associations, elected officials, and, in an extreme case, the media—in obtaining government action. (Calls to government agencies, incidentally, are the only ones for which you don't use the mandatory "I need help" opening. When you call the government, you should say, "My name is Laurie Jacobs; I have a complaint at 750 Second Avenue—no heat," because the clerk who answers the phone will be filling out a form in that order.)

If you're getting no action from a government agency, write, and send a copy of your complaint letter, to the appropriate elected official: city, state, or federal. John McMullen once worked for a Defense Department agency that provided transportation for military personnel. "Any letter that indicated that a copy had been sent to the congressman, no matter how ridiculous, went to the top of the list," he remembers.

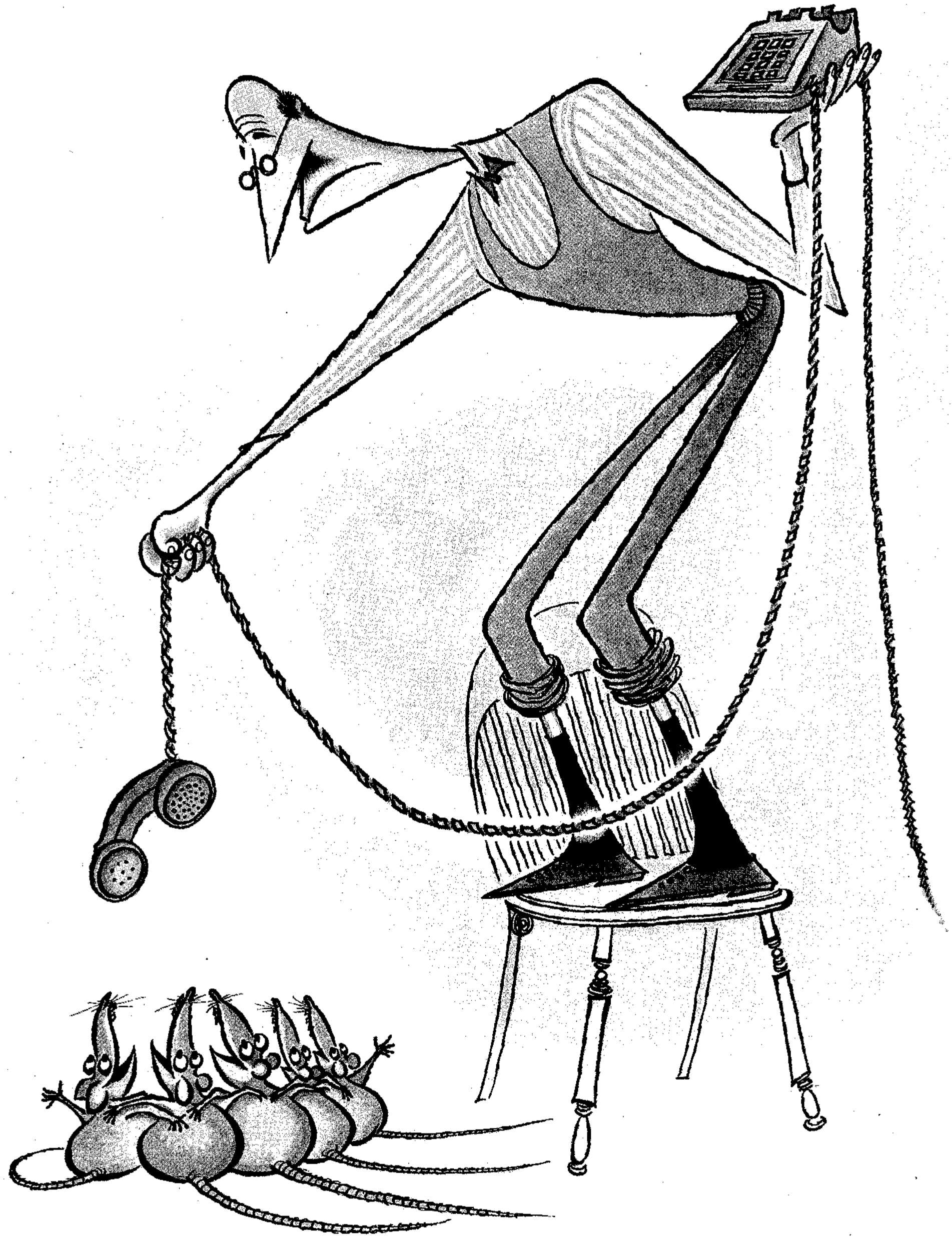
Elected officials will intercede for their constituents in surprising situations. Councilwoman Greitzer says, "An elderly woman called me recently because a department store had cut off her credit over a $9 bill she'd already paid. In fact, she'd become so nervous she'd paid it twice. I had copies of the two bills and wrote the head of the credit office. A V.P. I knew called me back. The store restored her credit and sent her a gift. Then she came back with another problem, but I couldn't go on being her personal ombudsman. I do a lot of Con Ed and phone-company complaints."

Local elected officials most commonly deal with neighborhood problems such as harassment by landlords. Greitzer feels the elderly are easily intimidated. "I've just met a retired executive, a sophisticated woman, who was forced out of a good rent-controlled building she'd lived in for 30 years. She'd paid her rent, but the landlord kept threatening eviction, and though she lodged a complaint with the housing agency, she never followed through on it and finally got nervous and moved out unnecessarily. I would have written a strong letter to the landlord saying his behavior was against the law, and helped her to follow up on complaints to the appropriate agencies."

DIFFICULT PROBLEMS, CLEVER SOLUTIONS

A PARTICULARLY TRICKY URBAN problem is what Greitzer calls quality-of-life violations—noisy discos, garbage uncollected by private companies, and illegal sidewalk stands, for example. These offenses are demoralizing to residents, but (understandably) low-priority concerns for the departments that deal with them; moreover, some violations come under several jurisdictions, and thus nobody takes action. The noisy disco, Greitzer says, has been difficult to deal with because the offense goes on late at night, when only the police are reachable; even if the police are dispatched to the disco, they can't give a summons for noise, because the necessary decibel-measuring equipment belongs to the Department of Environmental Protection. Greitzer has just launched a quality-of-life task force, which operates Monday through Saturday from 6 P.M. to 2 A.M. The task force includes a nighttime staff of thirteen inspectors from the Buildings and Consumer Affairs Departments and the DEP. The inspectors will work with the Police Department; ironically, you can call them only during the daytime (page 37), but they will show up at night to check out your complaint.

The media can provide extra clout in a variety of commercial and community disputes. The *Daily News* column "Action Line" gets 2,500 consumer complaints a week; it pursues each by writing a letter to the alleged offender, and prints 20 complaints with resolutions. The editor, Edward Benes, who has a staff of six, says 90 percent of his letters are answered; this doesn't mean the customer will get satisfaction, but it's worth a try. WMCA's Call for Action, a telephone hot line (586-6666; available Monday through Friday 11 A.M. to 1 P.M.), performs a similar service of investigation, mediation, and referral.

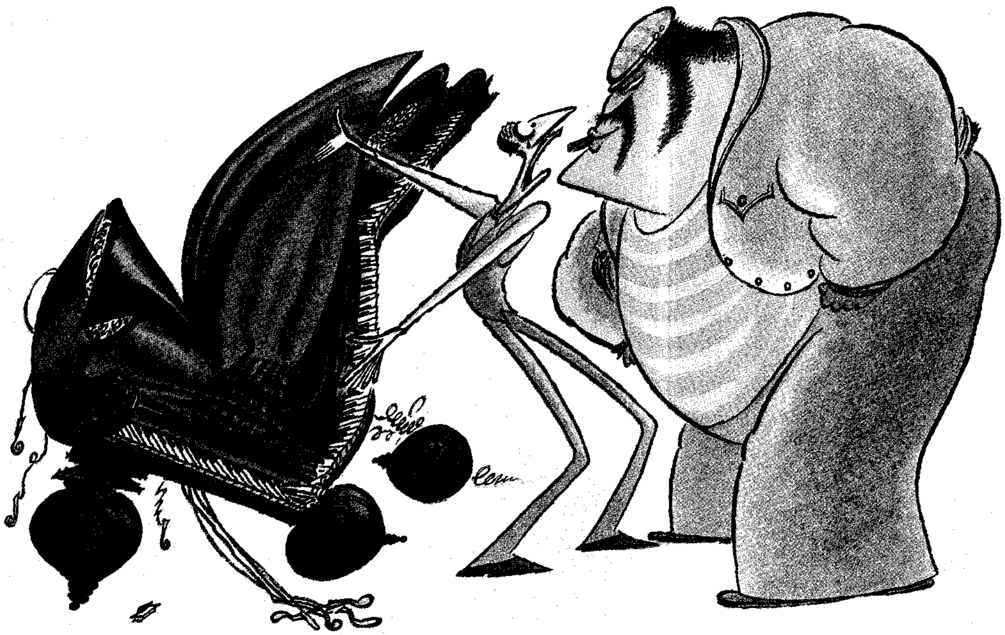


RATS! There's a city agency to call in a crisis like this: The Department of Health promises to respond within 24 hours if you've seen a rat in your apartment. Meanwhile . . .

Thousands of desperate souls call the news desks of TV stations, which in a relatively small number of cases have performed feats of valor. WCBS-TV and WPIX-TV seem to receive these calls with particular warmth, but whether they'll do more than refer you to the right government agency depends on the newsworthiness of your problem. "In the middle of the cold season, we're looking for 'no heat' stories, and we'll pay more attention then than we would on an ordinary day," says Steve Paulus, WCBS News's assignment manager. "A couple of years ago, we had a guy who put his rent check in the Con Ed envelope and vice versa. Con Ed cashed the rent check, it cleared, and when he called, they said, 'We'll give you credit.' But the check was for $400 on a $20 electric bill, and he couldn't pay the rent or feed the kids. It was a great story; I gave it to Arnold Diaz. We were on the air with it the next evening, and we got him a refund. If we're interested in a complaint, we have to check it out, and sometimes the minute we start making phone calls a miracle occurs, before we even get to shoot the story." WPIX uses similar criteria. It has helped to nail a fraudulent auto broker and secure reimbursement for many of his victims, and it notes the government investigations of landlord harassment and police brutality that are now pending as a result of stories the station did based on citizen complaints. Appropriately, the anecdotes the stations recount deal with real hardship.

If you have a serious dispute with your stockbroker, remember that each of the stock exchanges, as well as the National Association of Securities Dealers, has its own grievance procedure. For instance, you might write a detailed description of your problem, including your account number, the firm's branch office, and the name of the broker, and send it to Regulatory Services Division, New York Stock Exchange, 55 Water Street (23rd Floor),

HELP is available from federal and state agencies when the mover ruins your property. But if their attempts to get the mover to abide by regulations don't satisfy you, you'll have to go to court and sue.



New York, New York 10041. The exchange will get in touch with the firm and advise it to send you an explanation, with a copy to the exchange. If the complaint involves a violation of institutional rules, unethical business practices, or a particularly complex problem, the exchange will investigate further and take appropriate action. The exchange also has arbitration facilities for money complaints it can't adjudicate. Some firms, of course, are members of several exchanges; when that is the case, complain to the one on which the security is traded.

Arbitration is a quick, inexpensive, and legally enforceable means of resolving disputes outside of court; both parties, however, must agree to it in writing and pay an administrative fee ($25 each for small-claims procedures involving amounts under $1,500, an escalating amount for commercial arbitration). Often, a clause providing for arbitration has been written into a contract—and the possibility of arbitration is worth considering when you are drawing up an agreement. According to the American Arbitration Association, arbitration has proved useful in problems with contractors involved in loft conversion and apartment remodeling, as well as in the contractual disputes of commercial artists, photographers, entertainers, and writers and book publishers. An increasing number of computer disputes are being submitted for arbitration. Recently, the association's spokesman says, the AAA helped a man who was running a small business from his home. After considerable shopping around and lengthy conversations with a dealer, the man spent $3,500 on a personal computer. Although the machine worked well, it turned out not to suit the man's needs, and he sought to return it for a refund. While the contract did not provide for arbitration, the dealer agreed to it, and after one hearing, the arbitrator—a lawyer experienced in the computer field—found for the customer, awarding him a complete refund on the machine. The association is increasingly active, also, in settling insurance claims. For more details on all its procedures, consult the association (140 West 51st Street, New York, New York 10020, 484-4000).

The microcomputer has brought with it a wealth of customer problems with varied causes. Often, the manufacturer tries to avoid the end user, hoping to work through a network of dealers. When the dealer doesn't give the promised help, the customer is frequently out in the cold.

I questioned IBM and Apple about how consumers should handle problems with dealers who will not repair or replace defective machines, who will not satisfactorily answer legitimate technical questions, and who fail to deliver on the training or installation they've promised. Both expect the user to make every effort to get satisfaction from the retailer before turning to the manufacturer.

If the dealer stonewalls, however, Apple users should call Customer Relations at corporate headquarters (408-973-2222), which takes some 500 calls a day. Staffers will answer questions and get the sales office to pressure your dealer. And if your dealer *still* won't give satisfaction, the Customer Relations department will supply the names of three or four nearby dealers who can help you (their help is free if you're within the warranty period). If you remain unsatisfied, call or write the chairman, Steven P. Jobs (20525 Mariani Avenue, Cupertino, California 95014, 408-996-1010).

If you have trouble with your IBM dealer, the company will recommend another who may want to take you on (there are, after all, many IBM products you might purchase in the future). The Customer Relations number is 305-998-6048; if you have a PCjr, call 800-222-7257. If you still need help, write P. D. Estridge, president, Entry Systems Division, P.O. Box 1328, Boca Raton, Florida 33432, and send a copy to IBM's president, John Akers, at corporate headquarters (Old Orchard Road, Armonk, New York 10504). If you're dealing with smaller computer companies, call headquarters and ask for "tech support."

Another source of assistance is the users' group. Joe King heads the New York Kaypro Users Group (599-2141). "There are 350 of us, all volunteers, and if you ask us nicely, we'll help you with technical problems. Solving those problems is a separate issue from getting recompense," he says. Other groups can be found under the auspices of the New York Amateur Computer Club (864-4595).

WHEN IT'S ALL RELATIVE

ANOTHER KIND OF COMPLAINT—one that may be far more complicated than product disputes—involves the care of children and the elderly. Tact is particularly important when you're dealing with schools, since, unless you dislike a place utterly, your child will have to remain there and face the school staff after you've made a complaint. It's wise, therefore, to follow accepted procedures. Suppose, for example, you feel that a teacher is handling a subject badly—you disagree with what and how he's teaching your child. R. Inslee Clark Jr., president of Horace Mann–Barnard (a large private school), says, "If possible, deal directly with the teacher: If someone calls me, I always say, 'Have you talked with Mr. Smith about the problem?' Your complaint will get back to the teacher anyway, and going through other channels might be misinterpreted. Say, 'I don't mean to butt in, but I really feel this isn't right.' If you can't resolve the problem, then ask the department chairman, 'Would you be willing to talk with Mr. Smith?' The next step here would be the dean of the faculty, who would take it from there." If the teacher is young and new, Clark says, the parent's comment will be useful for evaluation. "After a few years, we ask, 'Who is right? Is the complaint isolated?' If a number of parents are complaining, the problem will come to a head; teachers aren't tenured in an independent school." Clark says communication from parents is important in a private school; after all, they can take their business elsewhere.

While public schools present fewer options to both the parent and the principal, Clark's suggested strategy—moving carefully up the hierarchy—makes sense for parents of public-school pupils too.

The most difficult problems of all are those that arise in caring for an aged parent. The children are reluctant to complain for a number of reasons, says Randy Blom, placement- and complaint-service coordinator at Friends and Relatives of Institutionalized Aged (FRIA), a nonprofit private consumer-advocacy agency established to monitor both nursing homes and the Health Department in response to the scandals of the seventies. Fear ("If I complain, they'll take it out on Mother") is a powerful silencer. Guilt also plays a role: "The children think, 'Even though there was no alternative to putting Mother in a home, I still feel guilty,' " Blom says. "They don't want to think the home is no good, so they look the other way. Often, the families don't know when they have a right to complain, and sometimes through ignorance they complain badly. Finally, there's a shortage of homes, and families worry that their parent will be thrown out."

How to
COMPLAIN

Blom says that if you have a nursing-home complaint you should call FRIA for support and information on what your rights are and for more substantial assistance when problems can't be resolved. "You're not dumping your parent, because we're here to monitor care. And unless there's documentation that he's violent, they can't throw him out: If you and he are just a pain in the neck, all threats of removal are empty." Vigilance is necessary, Blom says, because even the best nursing homes will sometimes do things more for the good of the institution than the individual.

The procedure Blom suggests is, once again, the step-by-step approach upward through the hierarchy, from director of nursing or social worker to administrator and then outward to the Health Department if there's a problem in the administration of the home. In one case, a mother was being given Haldol and another tranquilizer, and her legs were wobbling. The daughter, in researching the drug, found that it was contraindicated for her mother's eye condition, and asked FRIA if she was allowed to complain. "Both you and your mother have the right to object to a drug," Blom says, "and if the doctor doesn't convince you it's proper, you can tell them not to use it. In truth, it's tough to do this, because the medical staff are very defensive about what they do. Sometimes nursing homes have accepted an outside consultant."

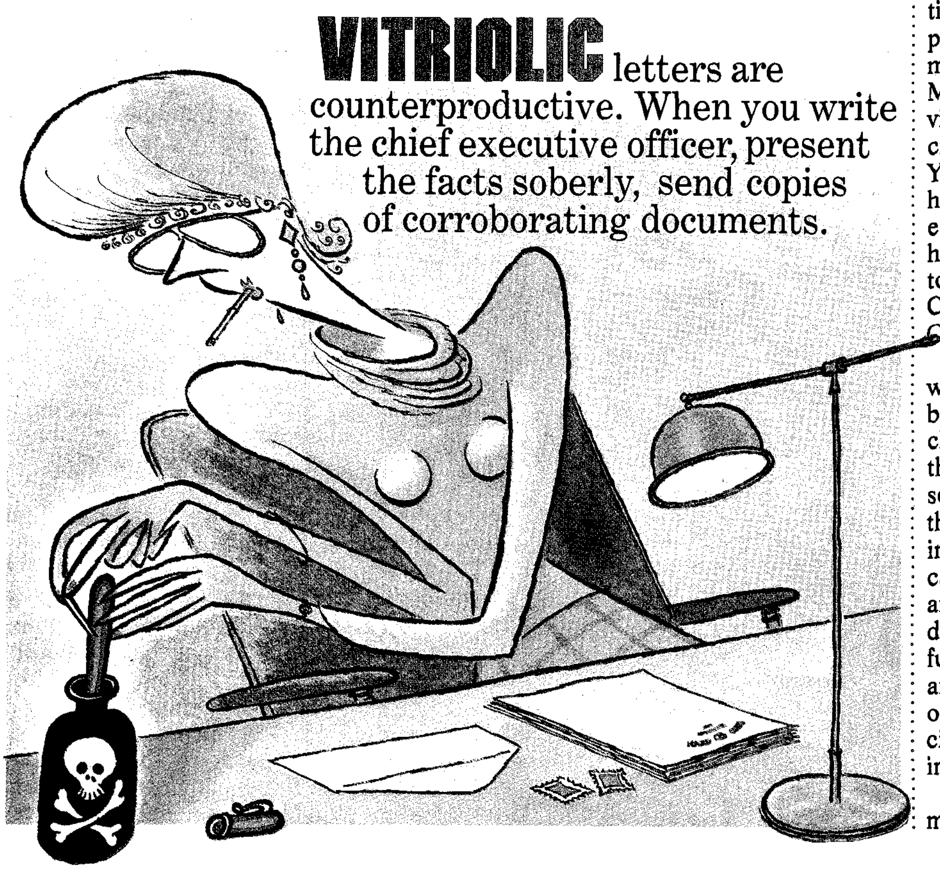
FRIA rides herd on the Health Department ("Till they move, you could *plotz*") and has on occasion managed to keep a nursing home open *and* change its incompetent administration. "The good news: We're making changes," Blom says. "The bad news: It's slow."

Families of nursing-home patients may meet one another on visits and join relatives' groups within the homes, but relatives of the 40,000 old people in the city who receive home health care are isolated. Common complaints about home health aides, says Rose Dobrof, who heads Hunter College's Brookdale Center on Aging, are that they don't come on time, are not treating your parent humanely, or are being changed too frequently. If your mother is complaining about an aide, Dobrof says, find out whether the complaint is well-founded. "Since many old people have lived in their buildings for a long time, ask one of the neighbors to keep an eye out. If you decide there's a legitimate complaint, call the agency. Be polite, not judgmental, and assume they're concerned about giving your mother the best care.

"If you can't get the satisfaction you're seeking, even from the agency's executive director, and the home care is being paid for by the city (and the city pays for most home health care), write to Ann McIver at the Office of Home Care Services, New York City Department of Social Services, 109 East 16th Street, New York, New York 10003. If you *still* need help in getting an aide fired for a truly egregious complaint—if your parent's health and psyche are at stake—it's time to call your City Council representative. Council President Carol Bellamy's Ombudsman's Office is helpful also."

With other consumer complaints, where life or health is not at stake, some balance is needed. Dr. Joseph, the psychiatrist, says it's important to remember that most injuries are inflicted impersonally, without malice. He observes that the quality of urban life has been declining since Roman times, and says, "You can fight City Hall, but you might not get any response. Will you feel better having done your best, or frustrate yourself further? When a complaint takes over and becomes a major preoccupation, it's out of proportion." Still, in a healthy society institutions are accountable, and individuals *can* make a difference.

As Cohen says, "Care. But not too much." ■

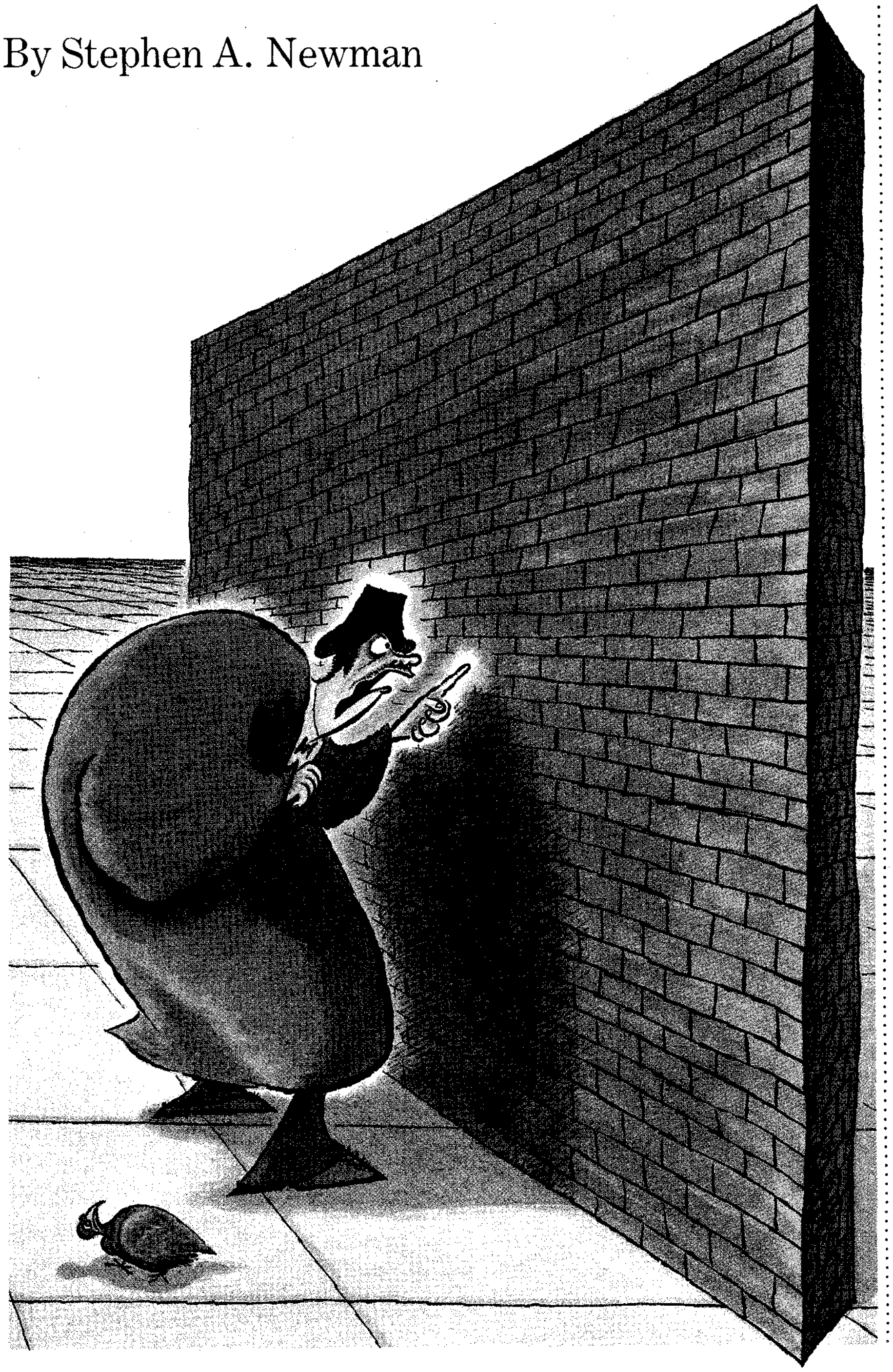


VITRIOLIC letters are counterproductive. When you write the chief executive officer, present the facts soberly, send copies of corroborating documents.

Where to COMPLAIN

You've been taken advantage of, and, savvy as you are, you're getting stonewalled. Can anyone help? Here's a guide to your legal rights—and the agencies you can call on—in many kinds of disputes.

By Stephen A. Newman



YOU HAVE ARGUED WITH THE PERSON who has done you wrong. You have used savvy strategies—to no avail. You are angry enough, and you've been ripped off thoroughly enough, to want someone to take some *official action.* It is time, therefore, to call one of the local, state, or federal agencies listed below. In some cases, these agencies can be of great help. But keep the following things in mind:

The government budget cuts have affected just about all citizen services. Complaints may receive less attention, may take longer to be resolved, and may be settled for a lower figure than you think they deserve, because agencies don't have the time or manpower to pursue all problems thoroughly.

Agencies prefer to spend time and effort on a widespread problem. If a million people have a complaint against General Motors, the auto-safety people will rev up their enforcement engines. If yours is a lone complaint, they'll send you to the nearest courthouse and wish you luck.

All agencies try to resolve complaints through informal means, usually by talking to both sides and suggesting a resolution that seems fair to the agency. If you refuse a settlement, you may be referred to small-claims (or another) court.

Formal procedures, such as license-revocation hearings, can be very lengthy. Delays are sometimes the fault of the agency, but may be caused by lawyers for the party under investigation.

I asked the agencies to try to give a rough sense of the time it takes for them to respond to complaints; the estimates noted are those of the agencies themselves. Times vary, depending on work load, the number of staffers available to help you, the complexity of the problem, and the cooperativeness (or lack of it) of the party complained against.

A word on the hot-line numbers. Some are staffed by knowledgeable agency professionals, but others are answered by operators who can do nothing more than give limited instructions and send complaint forms to all of the callers. Where an agency office number appears along with a hot-line number, try the office number first.

Finally, if the agency turns a deaf ear and you still think you're right, you will have to go to court and sue. It's not the easiest thing to do, but you will get a final, authoritative resolution. And plaintiffs generally do well in the city's small-claims courts (page 33).

Unless otherwise noted, the offices listed below are open during normal business hours (Monday through Friday from 9 A.M. to 5 P.M. or 8 A.M. to 4 P.M., or some slight variation on these hours).

A

AIRLINES
United States Department of Transportation
(202) 755-2220

On January 1, this agency's Office of Community and Consumer Affairs will take over consumer-assistance functions from the Civil Aeronautics Board, which goes out of business on that date. The office will handle problems of bumping, charter flights, baggage loss and damage, and enforcement of non-smokers' rights (all of these matters are covered by federal regulations). Staffers will get in touch with the airline about your complaint. While the agency lacks formal power to order compensation to consumers, the threat of the penalties it can impose (up to $1,000 per violation of the regulations) often leads to a fair settlement offer by the airline. To learn what your rights as a passenger are, send for a copy of the pamphlet *Fly Rights,* which the department is updating; this pamphlet will be available "sometime in early 1985." Send $2.75 to the Consumer Information Center, Department 204M, Pueblo, Colorado 81009.

ALL-PURPOSE ASSISTANCE
New York City Department of Consumer Affairs
577-0111

The department handles complaints on all consumer problems and provides information through booklets and a tape library you can reach by telephone (732-8400). Offices are located throughout the city. For addresses, call (718) 636-7092 (Brooklyn); 579-6766 (the Bronx); 348-0600 (Harlem); (718) 261-2922 (Queens); (718) 390-5154 (Staten Island).

New York City Small Claims Court
(see telephone numbers below)

This court is a "people's court" where individuals, with or without a lawyer, can bring cases involving $1,500 or less. (If both sides have attorneys, then the case will be referred to the regular part of the civil court; in that court, the claimant may sue for more than $1,500.) Most cases are handled by arbitrators from the legal community, who hear both sides and render binding decisions. You may request a hearing by a judge. Plaintiffs fare well in this court, winning full or partial awards about 85 percent of the time. Claimants usually can get a hearing within four weeks. The court's law department offers advice and information on the preparation of the case and on the sometimes difficult problem of collecting on a judgment. Call 374-8402 (Manhattan); 369-8811 (East Harlem); 590-3568 (the Bronx); (718) 643-8180 (Brooklyn); (718) 520-3633 (Queens); (718) 390-5421 (Staten Island); 374-4353 (law department).

New York State Attorney General
488-7530

The attorney general's office enforces a wide range of laws affecting consumers, regulates conversions of buildings to co-ops and condominiums, and prosecutes securities and investment frauds. Many useful booklets are available.

ANIMALS
New York City Animal Affairs Bureau
285-9503 (general complaints)
566-7105 (animal bites)

If a bat flies into your living room, call and an expert will catch it for you within 24 hours. Other problems that the bureau will tackle are the keeping of an illegal pet (ocelot, lion, venomous snake, other wild animal); abuse in pet shops; abuse of the Central Park carriage horses; pets' spreading fleas; animal stench or filth. The bureau will also give advice on animal bites. Calls may be made anonymously.

The agency that handles complaints about shoddy **CAR REPAIR** work has clout: It can order monetary refunds to the customer, levy a fine on the shop, or revoke its registration.

AUTOMOBILES

Auto Safety Hotline
National Highway Traffic Safety Administration
(800) 424-9393
(800) 424-9153 (hearing impaired)

Call to report a defect in your make of car; for referral to NHTSA experts or to other agencies for other car-related consumer problems; for information on recalls and on safety problems of your make of car.

Rent-a-Car Agencies
New York City Department of Consumer Affairs
577-0111

The DCA's Regulation 501 requires car-rental agencies to honor all reservations within a half-hour after the reserved time, unless the consumer has been told the reservation is not guaranteed. If the reserved vehicle is unavailable, the consumer must be given a suitable car as large as or larger than the car he's reserved. Violations are punishable by fines of up to $500. Unfortunately, this punishment won't get you monetary compensation for the inconvenience that the car-rental agency's carelessness has caused you.

Repair Shops
New York State Department of Motor Vehicles
(800) 342-3823 (Monday through Friday 9 a.m. to noon)

Repair shops must provide estimates (written, if you so request), must perform only needed repairs, and must provide an itemized bill. Complaints about shoddy work, padded bills, etc., must be made within 90 days of the repair or before the car's been driven 3,000 miles. The DMV will try to mediate between you and the repair shop. If this attempt at phone mediation is unsuccessful, the agency will send a field investigator within five or six weeks to examine the car. Formal hearings can take six months, because there's such a large backlog of cases waiting for hearings. An administrative-law judge employed by the agency can order restitution to the customer, can fine the repair shop up to $300 for each violation, and can suspend or revoke the repair shop's registration.

Unresolved Disputes
Better Business Bureau Auto Line
533-7500

The following carmakers have agreed to submit to binding arbitration of car owners' disputes: American Motors, Audi, General Motors, Honda, Jeep, Nissan, Porsche, Renault, Volkswagen, and Volvo. Happily, the process is free and is not binding on you, though it *is* binding on the car company. You may use it if you've got a warranty-coverage problem or if your car is defective, and you may seek the return of the full purchase price of the car. Ten percent of the complaints made to this auto line can't be resolved without going to arbitration; most consumers who do go to arbitration receive full- or partial-reimbursement awards (the process, including arbitration, takes between 40 and 60 days). Consumers may not request compensation for business losses suffered because the car was defective.

Used-Car Lemons
New York City Department of Consumer Affairs
577-0111

Used-car dealers must be licensed and must certify that the car is in "safe condition at the time of sale"; it must be in condition to render "adequate service upon the public highway at the time of delivery" and must pass a state-required inspection. The DCA will mediate between an aggrieved buyer and the dealer. If attempts at mediation get nowhere, the agency can hold a license hearing and impose fines of up to $500; when there's persistent abuse, it can suspend or revoke the dealer's license.

A used-car-lemon law went into effect November 1, 1984. It requires dealers to give warranties on basic parts and systems for 60 days or 3,000 miles (whichever comes first) on cars driven up to 36,000 miles, and for 30 days or 1,000 miles (whichever comes first) on cars driven more than 36,000 miles. Cars costing less than $1,500 are exempt. The law is enforceable only through court action by the customer.

B

BANKS

The following agencies regulate banks and handle complaints against the particular banks under their jurisdiction. If you can't figure out which agency to call, get in touch with one that sounds appropriate; if you've guessed wrong, you'll be referred to the correct agency.

Problems the regulatory agencies handle include failure to give reasons for credit denials; electronic-fund and other account mix-ups; imposition of unwarranted fees; bank-credit-card problems; misrepresentation of credit charges (not disclosing the annual percentage rates on loans, for instance); discrimination in lending on the basis of race, sex, age, marital status, color, national origin, religion, or because the applicant is on welfare or has complained about a bank. Each agency will attempt to settle the complaint informally with the bank if the complaint appears to be valid. If the bank appears to have violated federal regulations, or if there's any other kind of complaint about a statement, the agency can ask the bank to return funds, rescind fees, or otherwise correct the problem. The agency will not resolve factual disputes, however; if mediation fails, you'll have to go to court.

United States Comptroller of the Currency
944-3491 (24-hour recording)

Complaints about national banks—those with "National" or "N.A." in the title. You're asked to leave your name and number; a staffer will call you.

Federal Home Loan Bank of New York
912-4600

If you've an intractable BANKING problem, turn to the appropriate regulatory agency, which can order the bank to return funds or rescind fees if regulations have been violated.

Complaints about federally chartered savings banks and savings-and-loan associations. These banks have "FSB," "FSA," or "F.A." in their title.

Federal Reserve Bank of New York
791-5914

Complaints about state-chartered banks that are members of the Federal Reserve system.

Federal Deposit Insurance Corporation
704-1200

Complaints about most mutual-savings and other commercial banks not covered by the other categories.

New York State Banking Department
(800) 522-3330

Complaints about state-chartered banks and other financial institutions.

C

CHARITIES

New York State Attorney General, Charities Bureau
488-3370

Call to report suspected fraudulent organizations soliciting charitable contributions. The bureau makes available for public inspection records on most large charities and will respond to complaints within a few weeks. If there's a pattern of complaints, the bureau will investigate and can arrange for an "assurance of discontinuance" or a consent judgment that could include restitution to the giver.

COMPUTERS

New York City Department of Consumer Affairs
577-0111

A few complaints about computers are starting to trickle in. Some ads imply that the featured item is the latest model when in fact it is not. Servicing problems may also come up. Within seven days of receipt of the complaint, the DCA will get in touch with the company and try to get an informal settlement.

CREDIT

For credit problems with banks or bank credit cards, see BANKS. For information on discrimination in lending, see "New York State Division of Human Rights" under DISCRIMINATION.

New York City Department of Consumer Affairs
577-0111

This department will advise consumers about the legal procedures they can use to see copies of adverse credit reports and to get billing errors corrected for goods purchased on credit. The agency will handle complaints about a variety of credit problems, including denial of credit, failure to disclose credit terms, and credit-rating disputes. As of January 21, the department will license debt-collection agencies. Debt-collection tactics that are now prohibited include calling after 9 P.M. or before 8 A.M.; advising an employer or friend about your debt; harassment; profanity; simulation of government or court documents. The DCA will intervene on the consumer's behalf to stop these illegal practices or will seek court-imposed fines in cases of repeated abuse.

D

DISCRIMINATION

New York City Commission on Human Rights
566-6070 (public accommodations and employment)
233-4410 (housing)

The CHR handles complaints of housing, employment, and public-accommodations discrimination based on race, creed, color, national origin, age, marital status, disability, or sex (including sexual harassment). It will make an attempt at settlement or hold a hearing if probable cause is revealed by its investigation. The commission can award monetary compensation for such grievances as humiliation, suffering, and loss of a job; order a landlord to rent to you; and order an employer to give a promotion or back pay or to rehire you. Most cases are resolved in three to six months; employment cases may take longer.

Speed is of the essence when filing a housing-discrimination complaint, since the commission has the power to prevent the landlord from renting (or the sponsor from selling) the apartment while your case is under review. Call the fair-housing hot line (964-7000), which is staffed weekdays from 9 A.M. to 5 P.M.

New York State Division
of Human Rights
488-5750

The division's jurisdiction generally overlaps with that of the city's Commission on Human Rights (above), but it also handles complaints of discrimination in lending (on the basis of race, creed, color, national origin, age, marital status, disability, or sex) and covers employers, landlords, and businesses outside the city limits. The adjudication process is lengthy: Within 8 months, you should receive a notice about whether your complaint is considered to have merit; cases that require a hearing take an average of 30 months to resolve. The division plans to move its offices early in 1985, so the phone number will change.

Equal Employment
Opportunity Commission
264-7161

Call the commission if you have a complaint about employment discrimination because of race, religion, national origin, sex, or age. The EEOC's jurisdiction covers most private and public employers, including the city and state governments. The EEOC handles some of the complaints it receives, and the rest are turned over to the other agencies. The investigations take a month to a year; the conciliation process takes about the same amount of time. Settlements are voluntary; the EEOC cannot mandate that the employer accept its decision. The commission will sue an employer when the violation is great; it sues on behalf of a class of people—for damages, or to change a policy.

DRY CLEANERS
New York City Small Claims Court
(see ALL-PURPOSE ASSISTANCE)

Consumer agencies consider dry-cleaning complaints to be among the most difficult to resolve, and don't want to expend major resources on them. They'll usually refer you to small-claims court, so you might as well go there first.

Better Business Bureau
533-7500

The BBB has a binding-arbitration program for dry cleaners, although only 60 cleaners have signed up so far. Call to see if your cleaner is on the list. (The BBB will attempt mediation with those cleaners not committed to arbitration.)

Neighborhood Cleaners Association
684-0945

This trade association provides lab analysis of garments and home furnishings (the cost, $35); you can get a written report explaining why your goods were damaged. Most of the time, the garments are damaged in dry cleaning because of improper labeling or poor manufacturing (if so, your dispute is with the store you bought the clothes from). The lab finds the cleaner at fault 20 to 25 percent of the time and the consumer at fault 10 to 15 percent of the time. The NCA will attempt to mediate with cleaners or stores if the damage was their fault. You'll get a lab report in five to seven days.

Speed is of the essence when you're complaining about bias in **HOUSING**— the point is to block the rental or sale of the disputed apartment until your case is adjudicated.

F

FOOD
United States Food
and Drug Administration
Brooklyn Regional Office
(718) 965-5725

This agency handles complaints about food impurity, contamination, or illness caused by food products sold in interstate commerce (almost any supermarket item); it does not, however, handle complaints about meat or poultry (see below). To protect the public health, the FDA can seek court-ordered seizure of suspected food lots of manufacturers, processors, wholesalers, or retailers and will respond immediately to a food health threat. Save contaminated food for analysis. Lesser problems that do not pose a health threat (mislabeling, for instance) may take a year or more to be attended to because of cutbacks.

United States Department
of Agriculture
264-4674, 4675, 4676

If a contaminated meat or poultry product bears the inspection mark of the USDA, get in touch with the agency. Prepared foods (chicken soup, for instance) that have the USDA stamp are also covered. The agency will respond to health hazards right away and will meet with the complainant within 48 hours.

New York State Department
of Agriculture and Markets
488-4820

This agency deals with food products sold within the state. Its duties are similar to those of the FDA.

New York City Department
of Consumer Affairs
577-0111

Call the DCA if food is sold in rusted, bloated, or badly dented cans, or to register complaints about false advertising, mislabeling, or short weight. (Sometimes it is legal to sell items in damaged cans—if they are sold at a reduced price or if they meet certain other guidelines.)

FUNERALS
New York State Health Department
340-3345

The department licenses funeral directors and registers funeral homes. Report complaints about charging for services not provided, misrepresentation of services offered, or failure to furnish an itemized bill. The department will investigate all complaints and try to settle the dispute informally; it can impose fines of up to $1,000 per violation of the license rules and can suspend or revoke licenses, but formal hearings can be lengthy.

Federal Trade Commission
264-1949

A recent FTC rule requires funeral directors to give you a written, itemized listing of services offered and their costs. A casket price list must also be made available. Cost information must be given over the phone, individual services (not just "packages") must be offered, and itemized bills must be given. No cases citing this rule have yet been filed in court. The FTC can seek penalties of up to $10,000 per violation, but the money goes to the government, not to you.

FURNITURE

New York City Department of Consumer Affairs
577-0111

Sale

Under DCA Regulation 508, the seller must give you an estimated delivery date. If the furniture isn't delivered within 30 days of this date, the rule gives you the option of canceling the order for a full refund, selecting different furniture, or getting a new delivery date. Refunds must be made within two weeks. Carpets and rugs are included; custom-made furniture is not.

Other complaints the DCA will handle: refusal to take back defective furniture, refusal to complete partial deliveries (the DCA says it is best not to accept partial delivery in the first place), misrepresentation of furniture contract terms or of furniture quality. The DCA will attempt to mediate all complaints. In some cases, the department is able to obtain refunds for customers or satisfactory exchange of furniture. If the store has not clearly violated the law, there's not much more the department can do than attempt to get the parties to agree to a settlement. (Furniture stores and repairmen are not licensed. They do not have to submit to arbitration and can't be threatened by license revocation.) But if the law appears to have been violated and the store is responsible for a pattern of abuse, the DCA will seek a formal written "assurance of discontinuance" of the illegal practice and civil penalties of up to $500 per violation of the regulation.

Repair

If your furniture is taken out for repair or reupholstery, DCA Regulation 509 requires the shop to give you a written estimate of the cost and date of completion. If the repair people delay "for an unreasonable period of time," the customer has the right to immediate return of the property. The DCA will try to intervene for you if you can't get your property from a slow-moving shop. The agency may be able to persuade the shop to redo an unsatisfactory repair.

G

GARBAGE AND UNSANITARY CONDITIONS

New York City Department of Sanitation
334-8590

Call to report missed garbage collections, unusual litter conditions, dead animals in the street, garbage-strewn vacant lots, unusual snow or ice conditions (for instance, a water-main break that causes hazardous ice conditions), or abandoned cars without license plates. The department will try to respond to emergency conditions within 48 hours.

GOVERNMENT AGENCIES

State Agencies

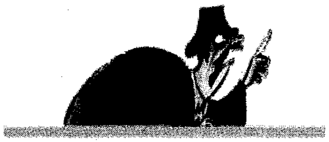
New York State Department of State, Office of the Ombudsman
587-5760

The ombudsman's office was created to help citizens having problems with state agencies, from the tax department to social-service agencies. Staffers will get in touch with the agency and try to clear things up. The office has no formal legal power to order other state agencies to act, however.

Complaints about overcharges on

RENT

are worth making; the landlord can be fined three times the amount of the overcharge that the tenant has paid.



City Agencies

New York City Council President, Office of the Ombudsman
669-7635

This office helps citizens having difficulties with city agencies. It is similar in concept to the state ombudsman's office.

H

HOME IMPROVEMENTS

New York City Department of Consumer Affairs
566-0774

The department licenses home-improvement contractors and salespeople. Under the licensing rules, the customer may cancel a contract within three business days. The DCA handles such problems as failure of the contractor to perform the work as promised, use of defective materials, and abandonment of the job. The license law provides for fines of up to $500 per licensing violation and suspension or revocation for serious abuses. The DCA also offers pre-contract advice on such matters as how to negotiate the contract and check your rights, how to stagger payments, and how to check whether the contractor is licensed and whether complaints have been registered against him.

HOUSING

Rent Control and Rent Stabilization

New York State Division of Housing and Community Renewal
(see telephone numbers below)

Call to report problems concerning rent overcharges, refusals to renew leases, and tenant harassment. The division can fine the landlord up to $2,500 for repeated acts of harassment, can order the landlord to pay the tenant a penalty of three times the amount of the rent overcharge, and can order a rent abatement if there have been cutbacks in services (e.g., failure to provide heat or hot water). The division is working on a large backlog of cases, so staffers would not estimate how long resolution of a complaint might take. The phone numbers for the various borough offices: 566-7970 (Manhattan below 110th Street); 678-2201 (Manhattan above 110th Street); 585-2600 (the Bronx); (718) 643-7570 (Brooklyn); (718) 526-2040 (Queens); (718) 816-0277 (Staten Island).

Dangerous or Unhealthful Conditions; Heat and Hot-Water Complaints; Housing-Code Violations

New York City Department of Housing Preservation and Development
960-4800 (24-hour staffed hot line)

The department handles complaints about failure to provide heat or hot water, to make necessary repairs, to install smoke detectors, to fix broken windows or leaks in ceilings, or to correct any dangerous or unhealthful condition. It will try to respond to heat and hot-water complaints within 24 hours. HPD will send inspectors to determine whether a housing-code violation exists. Landlords are given varying amounts of time to correct problems, from 24 hours (for immediately hazardous conditions) to 90 days (for non-hazardous conditions).

New York City Loft Board

566-1438

The board handles all disputes concerning buildings covered by the New York City "loft law." Call to report complaints concerning lack of heat or hot water, poor lighting, unlocked front doors, or any other instance of improper housing maintenance. Loft-board inspectors can issue violation notices for failure to provide services; landlords must correct the condition within ten days. Failure to do so can result in fines of up to $1,000 per violation. Also call to report harassment or overcharging problems. The board will send you a form on which you can report the matter. It may be necessary to go through a hearing, and disputes on these problems can take several months to resolve.

I

INSURANCE

New York State Insurance Department
602-0203

The department investigates complaints against insurance companies, brokers, agents, and adjusters. It will attempt to mediate claims, disputes, and problems with premiums or renewals. The agency sponsors arbitration panels to handle no-fault-automobile-insurance cases. If conciliation fails, resolution through arbitration could take three and a half to six months. The agency can also tell you how many complaints it has received about various auto-insurance companies, and that service may help you choose an insurer.

M

MAIL-ORDER SALES

New York City Department
of Consumer Affairs
577-0111

Regulation 503 requires mail-order sellers to ship goods when promised or within 30 days if no delivery time is specified. If the company cannot meet the deadline, it must give the consumer the option of getting a refund or waiting for the goods.

Federal Trade Commission
264-1949

FTC rules give protections similar to those under the local rule. The FTC has nationwide jurisdiction, however, and that is particularly important since many of these sellers do business far from New York. The FTC does not get involved in resolving individual disputes; if there is a pattern of complaints about a company, the commission may sue the company to compel it to return customers' money or fill their orders. If a company that inspires a pattern of complaints suddenly goes out of business, customers may never see their goods or their money again; still, on occasion, the FTC has got the company to use its assets to reimburse complainants. Complaints help the FTC establish these patterns of abuse. Staffers encourage consumers to check a mail-order sales company's reputation with the Better Business Bureau before they send their money off.

MOVING AND STORAGE

Interstate Commerce Commission
264-1072

Interstate movers are closely regulated by the ICC, which handles complaints about carriers that don't show up, won't deliver your goods, or damage items and won't compensate you for them. The commission will intervene with movers, requiring them to acknowledge receipt of your claim within 30 days and, within 120 days, to pay the claim in full, make a settlement offer, decline the claim, or advise the claimant that the claim requires further investigation. The ICC can take the carrier to court for not abiding by these regulations; however, the commission is prohibited from becoming involved in dollar settlements of claims.

Inspectors from the new quality-of-life task force will be dispatched to check out complaints about **DISCO RACKET** and other kinds of noise that madden you in the late-night hours.

New York State Department
of Transportation
938-3362, 3364

Movers within the state are licensed by the DOT, which requires licensees to file rate schedules. Truckers may not charge more than the rates on file. When there are unexpected problems with the move and extra charges are incurred, the shipper is not required to pay more than 25 percent over the estimate at the time of the delivery; he has 30 days to pay the balance of the extra charges. The DOT will mediate all moving complaints; often, a phone call resolves the problem. Settlements may be reached within 30 days; in the case of damage, resolution will take longer. If no settlement can be reached, you'll have to go to court.

New York City Department
of Consumer Affairs
577-0111

The department licenses storage-warehouse operators, who must give written estimates, disclose prices over the phone, and break down their charges for storage preparation, sanitizing, padding, etc. Before selling goods for nonpayment, the operator must give the consumer notice, and opportunity for a hearing by the Better Business Bureau. Often, the case is settled over the phone by a BBB staffer; in cases that require a hearing, the arbitration is binding on both the warehouse and the customer. Before you store property, call the DCA (566-0477) to find out if the warehouse you've chosen is licensed.

N

NOISE

New York City Department
of Environmental Protection
966-7500 (24-hour staffed hot line)

The department handles all complaints about excessive or unnecessary noise (from discos, construction equipment, commercial air-conditioning units, and other sources of regular, measurable noise). Inspectors are dispatched within seven days to measure decibel levels. The Environmental Control Board holds hearings on violations five to six weeks after the notice of violation has been filed. Fines for unnecessary noise range from $125 to $500 per violation; for excessive construction noise, $500 to $2,000 per violation. By law, construction is not permitted before 7 A.M. or after 6 P.M. or on Saturdays and Sundays, except with a special permit from the Buildings Department. To stop work during illegal hours, call the police; if they won't respond, call your local legislative office or community board for help. Some builders are willing to continue the violation despite a few fines, so persistence is necessary. If the complaint relates to noise from late-night spots such as discos, call the quality-of-life night squad Monday through Friday between 9:30 A.M. and 4:30 P.M. (calls are taken at the Department of Consumer Affairs, 577-0111) to ask that an inspector be dispatched to monitor the noise level at night.

NURSING HOMES

New York State Department of Health
502-0874
(518) 445-9989 (24-hour staffed
patient-abuse hot line; call collect)

This department licenses nursing homes in the state. It investigates patient abuse, neglect, and deficiencies in the quality of care. An informal stipulated agreement is usually reached if a violation is found: The nursing home acknowledges the violation and agrees to correct it and pay a fine. Penalties can be as much as $1,000 per violation. Settlements can take several weeks. If the nursing home is unwilling or unable to correct a violation, a formal administrative hearing is held—that can take six months to a year. Cases of physical abuse, neglect, or mistreatment are referred to the local district attorney, who will determine whether there is evidence of criminal misconduct.

Deputy State Attorney General
for Medicaid Fraud
587-5300 (8:30 a.m. to 11 p.m.)
962-1800 (hot line, staffed during business hours)

This office investigates charges for services not performed, as well as other schemes on the part of nursing homes or doctors to cheat the Medicaid system. Callers may remain anonymous.

Friends and Relatives of
Institutionalized Aged
481-4422

This private, nonprofit group advises people about general rights and financial entitlements and assists people in evaluating nursing-home care and making effective complaints. Contributions are welcome but not required. (See page 31 for details.)

P

PIGEONS
New York City Bureau
of Animal Affairs
285-9503

A large concentration of pigeons usually means someone is putting out food for them. If you can report the time and place that pigeon feeders regularly appear, the bureau will send out an inspector, usually within a week, to warn them not to do this. A summons (for littering—fines range from $25 to $500) will be issued to those not heeding the warning. The city does not exterminate pigeons. The bureau will also advise you on particular problems—e.g., how to prevent pigeons from gathering on windowsills, parapets, and under air conditioners—and will, if you so desire, get in touch with the landlord and require him to put up pigeon barriers outside your windows.

POLICE MISCONDUCT
New York City Civilian
Complaint Review Board
477-7550

The board investigates any complaints—from discourtesy to use of unnecessary force by the police. Penalties range from reprimand to suspension; cases of criminal misconduct are referred to the district attorney. The board completes virtually all cases within 90 days and many within five weeks.

POTHOLES
New York City Department
of Transportation
(see telephone numbers below)

To report a pothole, give the DOT the street, the address of the nearest building, and, if the pothole is near the curb, the posted no-parking hours. Although staffers would not estimate the response time, "every effort is made to repair the pothole within two weeks." To report the pothole so that someone later injured by its presence can sue, you must send written notice to the Prior Notice Unit, Department of Transportation, 40 Worth Street, New York, New York 10013. The phone numbers for the various borough offices: 566-2018 (Manhattan); 931-3370 (the Bronx); (718) 643-7947 (Brooklyn); (718) 520-3311 (Queens); (718) 390-5142 (Staten Island).

The Bureau of Animal Affairs will help you get those clucking, flapping **PIGEONS** off your window ledge, and will issue a summons to those who scatter food that attracts bands of the noisome birds.

PROFESSIONALS
Doctors
Office of Professional Medical Conduct
New York State Health Department
340-3363

Call with complaints about professional misconduct (e.g., sexual abuse, gross incompetence, alcoholism). All complaints will be investigated; in most cases, the process will take a few months. An investigation committee will decide whether the case should be given a hearing or referred to the appropriate peer group or local medical society. The hearing takes at least 60 days and usually longer; physicians can produce an unlimited number of witnesses. The Board of Professional Medical Conduct, an advisory body, makes recommendations to the New York State health commissioner, who renders an independent determination to the Board of Regents, the licensing body with the authority to use sanctions against the physician. The full process is lengthy and laborious; sometimes cases are settled sooner if the physician voluntarily consents to sanctions (license suspension or revocation).

Lawyers
(see telephone numbers below)

For Manhattan and the Bronx, call the Departmental Disciplinary Committee, Appellate Division, First Judicial Department, 685-1000; for Brooklyn, Queens, and Staten Island, call the Grievance Committee for the Second and Eleventh Judicial Districts, (718) 624-7851. These committees handle all misconduct complaints (e.g., theft of client funds, misuse of funds held in trust, serious neglect of your case, gross incompetence). They will not resolve a fee dispute unless it is grave enough to be considered misconduct; fee disputes are referred to the county bar associations, which have conciliation programs. The committees can issue cautions (when the attorney has come close to committing a violation but hasn't) and admonitions (when the attorney has violated a rule unintentionally or in a minor way) and, after a hearing, can recommend to the Appellate Division public or private censure, suspension, or disbarment. The formal process may take a year or longer if more serious sanctions are sought, or a few months for lesser matters. If an attorney restores funds to a wronged client, this will be taken into consideration when the committee decides on a sanction.

Architects, Certified Public Accountants, Chiropractors, Dentists, Engineers, Land Surveyors, Masseurs and Masseuses, Nurses, Pharmacists, Podiatrists, Psychologists, Social Workers, Veterinarians
Office of Professional Discipline
New York State Education Department
(see telephone numbers below)

This office investigates any type of misconduct except fee disputes. The average investigation is completed within six months of receipt of the complaint. The formal procedures can take a year or more. Many cases are settled by voluntary stipulation setting a monetary penalty that goes to the state and is approved by the New York State Board of Regents. No consumer compensation is authorized; you must sue in court. Call 557-2100 (New York City); (516) 549-2371 (Long Island); (914) 761-8067 (White Plains).

Barbers, Cosmetologists, Notaries Public, Private Investigators, Real-Estate Brokers, Security Guards

New York State Department of State
587-5740

The department investigates all kinds of misconduct. If the complaint is deemed worthy, an informal hearing is held. The hearing officer can recommend one of four actions: no charge, license suspension, license revocation, or a fine. The process can take one to three months, depending on the complexity of the problem.

R

RATS

New York City Department of Health
285-9503

A department staffer will respond within 24 hours if you've seen a rat in your apartment.

REPAIRMEN

New York City Department of Consumer Affairs
577-0111

TV, radio, and audio repairmen are licensed by the DCA, and other repairers of consumer products are subject to Regulation 509 of the Consumer Protection Law. Repair people must provide written estimates, get your written okay to do the work (unless you are in a hurry), and offer to return replaced parts; they may not charge more than 20 percent above the original estimate. Both the estimate and the final bill must be itemized; the estimate must give an expected completion date; if unreasonable delay occurs, you have the right to an immediate return of your property. The DCA will try to mediate complaints. If a pattern or practice of violation appears, the DCA can seek fines of up to $500 per violation, or initiate license-suspension or -revocation hearings.

RESTAURANTS

New York City Department of Health
334-7753 (illness from food)
285-9503 (filth, mice, vermin)

Health inspectors will respond "within hours" to a problem caused by food eaten in a restaurant. Report unsanitary conditions; there should be an inspection within a few days.

S

SIDEWALK OBSTRUCTIONS

New York City Department of Consumer Affairs
577-0111

The DCA licenses sidewalk cafés and assorted other sidewalk space invaders (newsstands, fruit-and-vegetable stands, street peddlers). If you're concerned about excessive sidewalk congestion, file your complaint with the DCA. Often enough, these sellers aren't licensed, and the Padlock Law authorizes DCA inspectors to padlock the doors and remove the owners' property from the street after due process. Response time depends upon the availability of DCA inspectors.

SNOW REMOVAL

New York City Department of Sanitation
334-8590

The department has a "systematic procedure" for snow removal. Primary streets are cleared first, then secondary streets, then tertiary roads. Generally, the department will adhere to its plan, so don't call unless some good reason exists for assuming your problem is significant enough to get the DOS to amend its master plan (an oil truck skidding into a busy intersection would be a significant problem).

If you have a complaint about serious misconduct by a real-estate **BROKER** you should call the New York State Department of State, which can fine him or revoke his license.

STREETLIGHTS

New York City Bureau of Electrical Control
566-5855

Call to report malfunctioning streetlights. The bureau will usually correct the problem within ten days.

T

TAXIS

New York City Taxi and Limousine Commission
869-4237

Call to file complaints against drivers (e.g., refusal to take you where you want to go within the five boroughs, rudeness, abusive conduct, taking a lengthy, indirect route). The TLC holds hearings and can impose a fine of up to $500 and suspension of the license. If the driver has three violations (of particular rules) in a two-year period, his license will be revoked. A hearing is usually scheduled within 25 days of the complaint.

THEATER TICKETS

New York City Department of Consumer Affairs
577-0111

Ticket sellers must disclose on the ticket the fact that the seat has an obstructed view. Agents must post or provide diagrams of all seats. A theater can be fined for failing to comply with these regulations, and the DCA may be able to arrange a refund or tickets for another performance.

TRANSIT

New York City Transit Authority
330-3336

The agency takes transit complaints of all kinds: rude bus drivers, broken subway windows and doors, poor lighting in stations, vandalization, dirty subway cars. "We're starting to get a handle" on maintenance problems, says a T.A. spokesman. Is there light at the end of this tunnel?

U

UTILITIES

Public Service Commission
219-3550 (electricity and gas)
488-5330 (telephone)

The commission will handle problems with billing, service, deposit waivers, and anything else you cannot get the utility itself to resolve. The PSC can check the records of major utility companies by computer; many complaints can be resolved quickly over the phone. If a meter visit is required, staffers will try to schedule it within two months. A PSC staffer will make a decision; if you don't agree with it, you can request a review or a hearing with a PSC mediator and the utility. The commission is empowered to order utilities to correct your bill, waive deposit demands, and, in case of electric outages, reimburse you for food-spoilage losses up to $100 (if the utility is found to have been negligent). Greater damage awards are available only through court action by the customer.

W

WATER

New York City Department of Health
566-6025

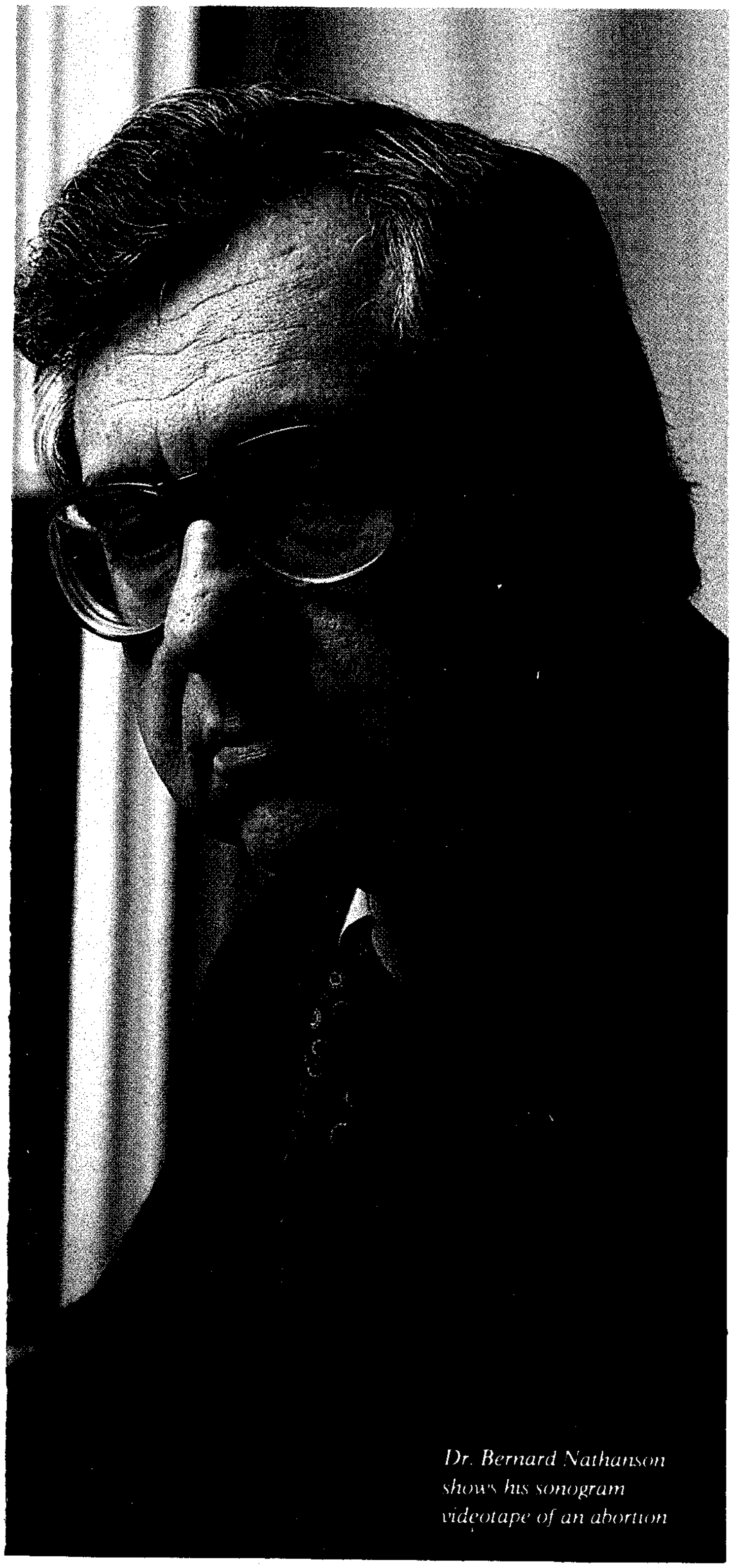
Call to file complaints about water that's discolored, has a funny taste or odor, or has particles floating in it. Health inspectors will immediately take samples and run necessary tests to determine if there's a health hazard. ■

BORN AGAIN

Photograph by Robin Moyer/Gamma-Liaison.

HOW AN ABORTION CRUSADER BECAME A RIGHT-TO-LIFER

BY JOE KLEIN



Dr. Bernard Nathanson shows his sonogram videotape of an abortion

DR. BERNARD NATHANSON, WHO LIKES TO BE blunt, usually begins by telling his audiences, "My history is no secret. Fifteen years ago, I was one of the founders of the National Abortion Rights Action League [NARAL]. During 1971 and 1972, I was the director of the largest abortion clinic in the Western World. There are 75,000 abortions in my history."

Since Nathanson's audiences these days tend to be unalterably opposed to what he used to do, the response almost always is a pinched chorus of gasps.

"But gradually, over the past decade, I have changed my mind," he continues, soothing them. He is 58, graying, with sad brown eyes; a man who looks and sounds eminently reasonable. "The change had nothing to do with religious convictions; indeed, I have none. I am a Jewish atheist."

This last may seem extraneous, but actually isn't. Indeed, it is one of the things that has made Bernard Nathanson the most popular performer on the right-to-life lecture circuit this year. No less an authority than Archbishop John J. O'Connor of New York often cites Nathanson's heresy ("The man actually *admits* he's an atheist!") as proof of the anti-abortion movement's growing ecumenism and scientific sophistication. Out on the hustings, Nathanson's artful candor is calculated to elicit a self-congratulatory ripple of clucks and murmurs from the faithful. It certainly worked well the morning I first saw him perform—at the Broward County Right to Life Christmas Breakfast last month in Fort Lauderdale, Florida—and there didn't appear to be many Jewish atheists in the crowd that day. But then, Nathanson's topic was science, not religion, and, in this venue at least, Judaism and atheism seemed unbeatable medical credentials; that the speaker had once been known as the Abortion King was only icing on the cake.

The pleasure that Bernard Nathanson's transformation has brought the right-to-life movement is exceeded only by the consternation it has caused his former pro-choice colleagues, most of whom are so appalled they refuse to discuss it publicly; off the record, the words used most frequently to describe him are "brilliant" and "weird."

"He's gone *that* far now?" said Betty Friedan, a co-founder of NARAL and occasional dinner guest in the Nathanson home fifteen years ago. "How sad. Well, I suppose there are precedents . . . Whittaker Chambers comes to mind."

"The words I'd use to describe Bernie are 'arriviste' and 'opportunistic,' " said Dr. William Ober, a pathologist and former Bostonian. "He's one of those New York types who latch onto movements, who go to a new restaurant because it's in."

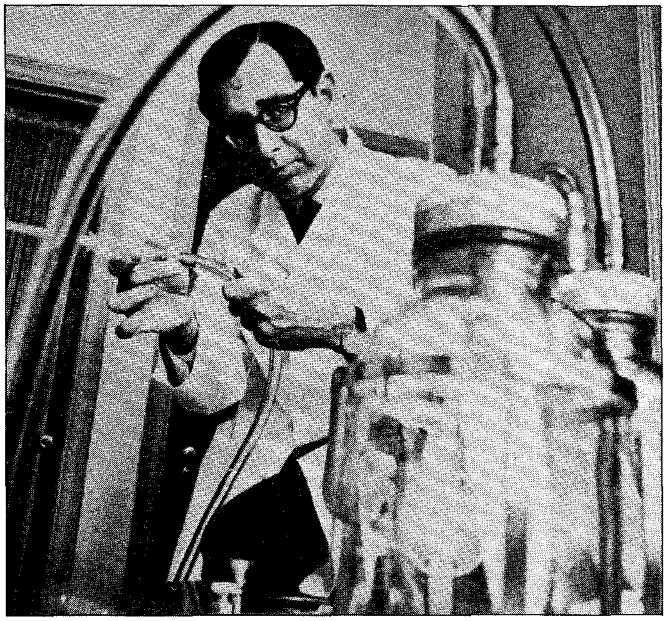
"Actually, he's the exact opposite," said a former medical partner. "He latches onto movements because they're *out*. He was in favor of abortion when the medical Establishment was opposed to it; now the Establishment is for it and he's against. I wouldn't take his change lightly, though. No matter what people say about Bernie, he's a serious fellow—a Joyce scholar, a chess player, a thinker. I'm sure he has his reasons for changing his mind, but why would he want to spend all his time with *those* people? I can't imagine he has much in common with them."

AT THE CHRISTMAS BREAKFAST IN FORT LAUDERDALE, a majority of the audience were women radiating the beatific repose of the totally convinced, their faces set as precisely as their hair. Some had husbands in tow—real-estate and insurance brokers, by the looks of them, the chronically self-employed. The women wore dresses, the men suits; subdued polyester blends were the order of the day. Earlier, they had waited sedately for table assignments, forming a line in front of the inevitable plastic-fetus exhibits, the smudgy

MAN OF INFLUENCE: *"Bernie was one of the people who got me involved in the movement," said Greitzer. "We wanted an abolition of all abortion laws. I remember him as a pretty brilliant guy."*

movement newspapers (ABORTIONIST ASSAULTS PREGNANT MOTHER), the display of tiny gold-plated "Precious Feet" lapel pins ("These perfect feet are identical to those of an unborn baby just ten weeks old"). Soon, the line stretched past the display tables and out the door: The eleventh annual breakfast would be the largest ever.

"A triumph," said Marsha Fleming, who was in charge of publicity. "We'll have 500 people, twice as many as last year. But then, it's not often that we get a speaker like Dr. Nathanson—so charismatic, knowledgeable, and a former abortionist. He's like the Jesse Jackson of our movement. Everyone wants to see the videotape he's been showing around the country. It's just *shocking*, I hear, very upsetting and quite conclusive. Apparently you can see the baby screaming and shying away from the knife. That's why we've set out all these televisions rather than one big screen. It would have been too much."


1970: *"I was a pariah in the profession—the Abortion King."*

The audience was given about an hour to digest their scrambled eggs before the main event, as a procession of women with cotton-candy voices several sizes too small for their bodies described the organization's many activities during the past year, the cotton candy turning to steel wool occasionally with the mention of "the deluge of immorality" and "the carnage and devastation of legalized killing."

Then it was Nathanson's turn. After his usual succinct opening and the accompanying gasps, he said, "Last January, President Reagan—*still* President Reagan, I might add [applause]—said he believed an unborn child feels pain during an abortion. The reaction from the media was skepticism. The American College of Obstetricians and Gynecologists issued a statement disputing Reagan." But Nathanson agreed with the president, and he decided to see if he could prove his point through the use of ultrasound technology—sound waves scanning the womb to create a detailed image of what's happening inside. "What you are about to see is a real-time, ultrasound version of an abortion that took place last April . . . and you will see it from the *victim's* point of view."

He then read a rather lurid account from the Kansas City *Times* about the reaction to his videotape at last summer's National Right to Life Convention ("the fetus recoils . . . a silent scream frozen on its mouth, its heartbeat visibly accelerated"). "I want you to know, too, that the doctor who performed this abortion became so upset that he walked out of the room when he saw the tape and has since vowed never to perform another. The sonogram operator, an ardent feminist, no longer talks about abortion."

(Nathanson says that he guaranteed these people anonymity and would not allow them to be interviewed.)

"If anyone here is queasy," Nathanson concluded, "or believes they will be unduly disturbed by what you are about to see, it might be wise for you to leave the room now."

Two women, one of them pregnant, left. The houselights dimmed, and there was a flutter in the room as the righteous prepared themselves for indignation.

BERNARD NATHANSON FIRST SAW A SONOGRAM IN 1962, and he wasn't much impressed. "There was a rotund, florid Hungarian doctor on the staff at Woman's Hospital whose name was Lajos von Micsky," Nathanson said. "He brought it back from Puerto Rico—apparently he'd gotten the technology from NASA, the space agency—and he insisted that this was the future of obstetrics. I had heard about the work Ian Donald was doing with ultrasound in Scotland, but the quality of von Micsky's images was so poor that it hardly made an impression on me."

He was far more concerned at that point about the carnage he saw in the hospital most evenings: the women—primarily poor, black, and Hispanic—who came into the emergency room bleeding from the vagina, running high fevers, in severe pain, the victims of hacks and coat hangers. The danger wasn't confined to the poor, either. Since the late 1950s, he had been whispering advice to his more affluent patients, making sure that they, not he, wrote down the address of a man he knew in Puerto Rico; eventually, he would visit this "doctor" and be appalled by the unsanitary conditions in his clinic. "The hypocrisy of this situation was staggering, not to mention the potential danger," Nathanson said.

There didn't seem much that he could do about it, however, until his friend Bill Ober, a pathologist and fellow admirer of James Joyce's, invited Nathanson to dinner one evening in 1967. "The ostensible purpose was to introduce me to Larry Lader, a radical activist who also was interested in Joyce," Nathanson said. "But we fell into a discussion about abortion, and there was a real meshing of minds. In a way, that dinner was the beginning of NARAL."

Lader introduced Nathanson to others who were interested in changing the abortion laws. "I found myself getting more and more involved with these people. I was a doctor, one of the very few willing to go public at that point, and they needed my expertise. When NARAL was formed, I was the head of the medical committee; indeed, I was its only active member."

"Bernie was one of the people who got me involved in the movement," said Carol Greitzer, the New York City Council member who was the first president of NARAL. "He, Larry Lader, Betty Friedan, and I were the *radicals:* We wanted a total abolition of all abortion laws. I remember him as a pretty brilliant guy."

Friedan acknowledges this, reluctantly: "Yes, but there was something that made me uneasy about him. He was almost too extreme."

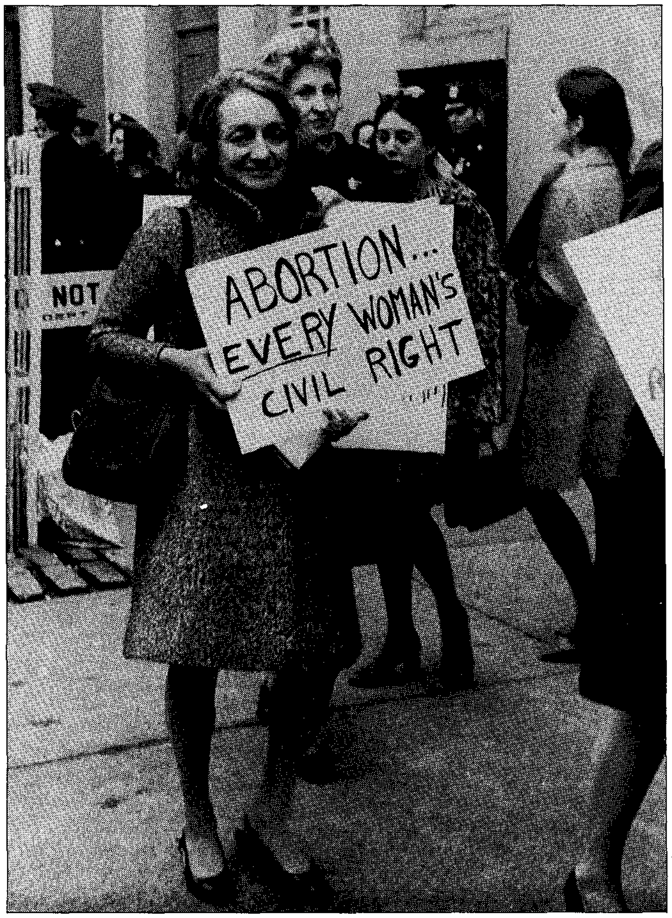
But then, it *was* the late 1960s. "In Bernie's case, the rebel-

Photograph by Joe Baker/New York *Times*.

lion was rather more personal than for the rest of us," one former colleague said. "His father, who is also an obstetrician, cut him off when he got mixed up with abortion."

"True," Nathanson admitted. "But to make any more of it than a philosophical disagreement would be the worst sort of pop psychology." Perhaps, but irresistible all the same; Nathanson's father had been the dominant force in his life to that point—choosing not only his son's profession (medicine) but also his specialty (obstetrics) and even his medical school (McGill). The mere *mention* of abortion in polite medical company seemed audacious in those days, and Nathanson the younger was going well beyond that. It was assumed by fellow doctors that he was making a good deal of money from abortion, and he probably was. "We were grinding them out by the late sixties," he said, "but only for women who were able to get psychiatrists to attest to their mental anguish... a scam, of course."

In any case, the money wasn't nearly so important as the crusade, which, Nathanson believed, he and Larry Lader were leading. They had become quite close—"like brothers"—and would go off to St. Croix (leaving their wives behind) for working vacations, plotting strategy for the movement over daiquiris. "Though women were nominally in charge of NARAL, Larry was the chairman of the executive committee and actually ran the show," Nathanson would later claim, with some justification. Carol Greitzer said it was Lader's idea to run her for president: "Larry decided that I would be the militant person who would represent his interests."



Back pages: *Feminist Betty Friedan was a Nathanson colleague.*

MILITANCY became somewhat beside the point after New York State legalized abortion in 1970. The next three years, before the United States Supreme Court followed suit in the *Roe* v. *Wade* decision, were madness. "We were getting women from every state east of the Mississippi—California was getting the ones from the West," Nathanson said. "There was chaos in the waiting rooms. Women sitting on suitcases with no place to go, and, in some cases, two- and three-week delays before the operations could be performed."

In order to ease the crush and provide abortions at reasonable rates, Rev. Howard Moody of the Judson Memorial Church and others established a nonprofit clinic on East 73rd Street. The clinic, which soon became the largest in the city, went by several names. Most called it Women's Services. More formally, it was the Center for Reproductive and Sexual Health. The staff called it CRASH.

Within months, the place was in turmoil, and Moody was pressuring Nathanson to take over as director; he relented in January of 1971. "Medically, the place was a disaster," Nathanson would recall. "It was filthy. The state was preparing to close it down. Administratively, it was even worse. And morally, it wasn't too good, either—doctors were being paid $75 per abortion. We had one guy who would fly in from Tennessee every weekend; he made about $185,000 in little more than a year. I changed the system right away, paying some doctors $90 per hour."

Nathanson was exhilarated by the challenge; the clinic had the panache—and romance—of a guerrilla encampment. "A number of furious doctors' wives phoned to accuse me of running a house of prostitution, with their husbands taking up with the counselors or nurses," he would later write. "Beards, moustaches, and shoulder-length hair germinated on some hitherto thoroughly respectable... medicos. One middle-aged gentleman... upon arrival at the clinic for his shift via motorcycle, [would] shed his gray pinstripe suit and change into cowboy boots and tiny blue-hued granny glasses that perched halfway down his nose."

Nathanson himself apparently wasn't immune to the countercultural allure. "Bernie had his fires and his drives," his wife, Adelle, would recall. "He was very social, very gregarious. I think he's grown up quite a bit since then, learned the importance of home and family. He's a better man now, more of a mensch."

He was paid $36,000 per year for administering the clinic. "I didn't perform any abortions there, but I did continue to do some in my private practice, which, by the way, I'm sure was hurt by my reputation," Nathanson recalled. "I was a pariah in the medical profession: the Abortion King."

Apparently, though, Nathanson was able to put CRASH in order. After a few months, the state agreed to license the clinic, which then moved to larger quarters on East 62nd Street. By the summer of 1972, the clinic was performing 120 abortions per day, seven days a week, in ten operating rooms. There wasn't much left for him to accomplish; he resigned in late summer of 1972 and soon was appointed chief of obstetrical service at St. Luke's Hospital.

"I CAN'T POINT TO ANY SPECIFIC MOMENT WHEN I BEGAN to have doubts about abortion. There were no great epiphanies. It was a gradual process," said Nathanson, sitting in the library of his Chelsea townhouse. He was a study in chocolate: corduroy pants, turtleneck, sport coat, leather wing chair—all deep brown; his voice, soft and mellifluous, seemed chocolaty, too. One wall of the library is devoted to his James Joyce collection, another to books about the Russian Revolution (he is fascinated by Trotsky). Adelle Nathanson stopped in to say hello. She is an attractive woman, a diffident veteran of twenty years of abortion wars (Nathanson was married twice previously). They have an eighteen-year-old son.

"I was never quite as sold on abortion as Bernie," she later said. "We had several arguments about it, but I didn't know

Photograph by Fred McDarrah.

TURNING POINT: *Now Nathanson could gaze at sonograms and see this thing turning and stretching and sucking its thumb in the first trimester; he could see its heart beating. Wasn't this a patient, too?*

enough to argue very well. I remember once he told me that the difference between a fetus and a baby was like a set of blueprints and a building."

Nathanson began to wonder about that, though, when he reimmersed himself in obstetrical practice at St. Luke's in early 1973. "There had been a technological explosion," he said. "Amniocentesis, electronic fetal-heart monitoring, ultrasound—the whole science of perinatology. By 1973, ultrasound was pretty good, certainly far better than the vague, shadowy things von Micsky had shown me in 1962. We could now actually see what was happening inside the womb."

He had never thought much about *that* before. The fetus had hardly been mentioned when he'd attended medical school in the late 1940s; not all that much was known about it. In the 1950s, the obstetrical journals emphasized maternal—not fetal—welfare, lowering the risks of childbirth for the mother. In the 1960s, the young women bleeding and crying in the emergency rooms had been the focus of his concern.

In the 1970s, though—even, ironically, as abortion became legal—the *scientific* emphasis had begun to shift from the mother to the fetus. "My college textbook, *Williams Obstetrics,* eighth edition, had 750 pages, of which 22 were devoted to the fetus; a more recent edition of *Williams*—the sixteenth—had 270 pages on the fetus. When I was in medical school, we didn't know that fetal heartbeats could be monitored at six weeks, that brain waves begin at eight weeks."

More important than knowing those things was actually *seeing* them. Now Nathanson could gaze at sonograms and see this thing—something he'd never thought of as more than a piece of meat—turning and stretching and sucking its thumb *in the first trimester;* he could see the heart beating inside its chest. Wasn't this a patient, too?

He began to wonder these things out loud—at parties, sometimes; play devil's advocate with some doctrinaire pro-choicer like Larry Lader, just for the shock value, just for the fun. Outrage the guests. "That was something Bernie always liked to do," Adelle Nathanson said. "He liked to get animated discussions going, test his intellectual mettle. It's a form of entertainment." With the revolution secured after *Roe* v. *Wade,* there wasn't much fun left in *defending* abortion.

In any case, he was winning these arguments all too easily.

"On a gut, emotional level, I still favored abortion," Nathanson recalled. "It represented all the things we had fought for and won. It seemed eminently more civilized than the carnage that had gone on before . . . but to my surprise, it was making less and less sense to me *intellectually.*"

IN 1974, NATHANSON TOOK A FATEFUL STEP. HE decided to go public with his ruminations and wrote an article for the *New England Journal of Medicine* called "Deeper Into Abortion," in which he admitted, "I am deeply troubled by my own increasing certainty that I [have] in fact presided over 60,000 deaths. . . . We are taking life, and the deliberate taking of life, even of a special order and under special circumstances, is an inexpressibly serious matter."

Still, Nathanson took pains not to oppose abortion. Indeed, he ended the paper, "We must work together to create a moral climate rich enough to provide for abortion, but sensitive enough to life to accommodate a profound sense of loss."

Somehow, the mixed feelings and anguish were lost on his old comrades. When word of the paper began to spread, the reaction was "pandemonium," according to one leader. "People were very upset. It was the act of a traitor."

Nathanson was stung. "In their eyes, this was strictly Trotskyite deviationism," he said. "They summoned me to a kangaroo court. I refused to attend. I resigned instead."

Even now, the pro-choice leaders who were his closest friends refuse to consider the possibility that Nathanson's doubts were anything but grandstanding, that they might have been grounded in medical ethics and "the accumulating weight of scientific information," as he claimed.

"When I read the paper," said Bill Ober, "I simply dropped him."

"My mother used to say, 'If you can't say anything nice . . .' " Howard Moody said. "So I'll just say that Bernie is one of those people who can't stand being where the norm is and leave it at that. After we won, there wasn't much excitement for him being in the majority."

Larry Lader refused to comment at all.

Others, though, were more charitable. "Look, I don't think any of us is as honestly enthusiastic about abortion as we were ten years ago," said Dr. Michael Burnhill, professor of clinical obstetrics and gynecology at Rutgers Medical School, a longtime leader of the pro-choice movement, and a childhood playmate of Nathanson's. "There are times that women come in and want abortions for the most trivial reasons, and I'm just furious, but where do you draw the line? In my experience, most abortions—90 percent—*are* justified. Still, I can understand Bernie's intellectual process. Yes, fetoscopy has made a stunning difference. The pictures are glorious. We're all more aware of what's going on inside the womb . . . and yes, I can understand how he could come to the personal decision that he no longer wants to perform abortions.

"I part company with him, though, when he goes over to the other side—to those horrible, narrow-minded people—and goes around the country trying to change the laws. I think it betrays a need for the spotlight, a certain self-aggrandizing quality."

"There *is* something of a showman to Bernie," said Adelle Nathanson. "It's an aspect of his personality that can't be denied. He's very good at parties. He knows how to tell a joke. He has a good speaking voice . . . and this works well with audiences. But I think it would be a mistake to use that as evidence of insincerity. He's a man of his convictions."

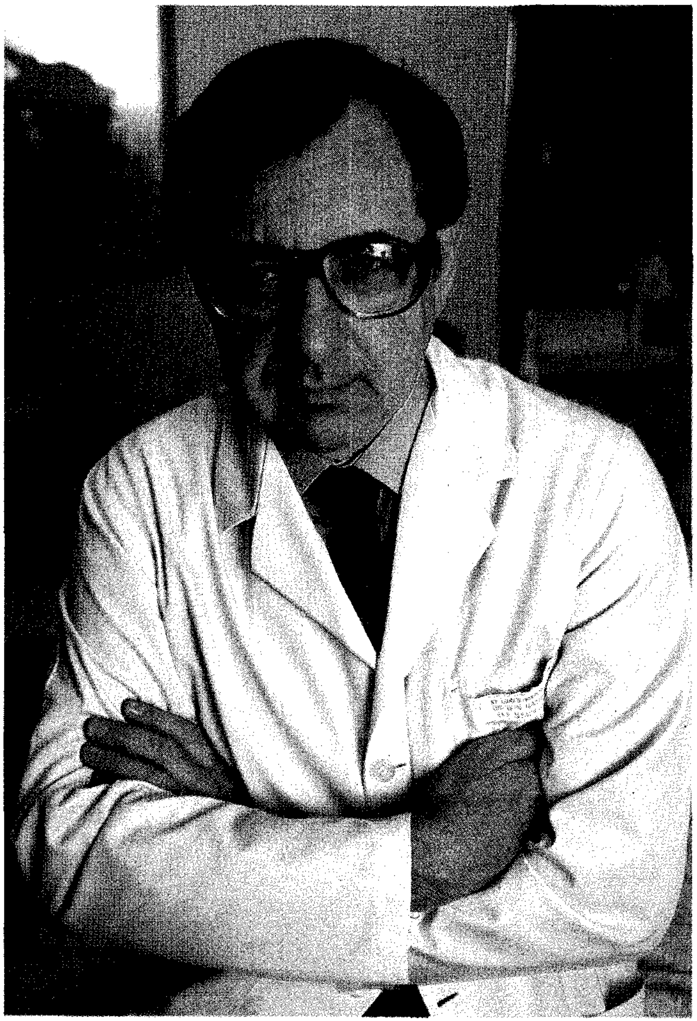
AFTER THE PUBLICATION OF "DEEPER INTO ABORtion," Nathanson seemed to go into hibernation for several years. He continued to perform occasional abortions in private practice; by 1978, though, he had stopped. Of course, it was inevitable that Bernie Nathanson wasn't just going to let it go at that, and in 1979, he re-emerged in suitably dramatic fashion, the author of an autobiography demurely titled *Aborting America.* It was, in fact, two separate books: One was a mean-spirited, vengeful attack on former friends such as Larry Lader; the other was a thoughtful, carefully reasoned brief against abortion.

His position had hardened considerably. The sonograms had persuaded him. The fetus was human; killing it was murder. When the needs and emotions of the mother were ignored, abortion became a clear-cut issue—as clear-cut as it had been when the fetus was ignored. Nathanson didn't exactly *ignore* the mother's feelings; he just discounted them. "Life" was more important than "choice." By now, he had developed very precise ideas about when life began (at implantation in the womb) and when abortion was permissible (just about never; only when the mother's life was in "demonstrable, imminent jeopardy"). His didacticism on perplexing issues was staggering at times: "If a part of the human community weren't at stake, no woman should be required to undergo the degradation of bearing a child under these circumstances [rape and incest], but even degradation, shame, and emotional disruption are not the moral equivalent of life. Only life is."

Such sentiments soon found their way to the right-to-life forces, who began to invite Nathanson to address the faithful. He agreed to speak (free of charge—he claims never to have accepted an honorarium). "The first time I spoke—it was in Dallas—I had to pinch myself," Nathanson recalled. "It certainly was curious company, and I felt they were gawking at me. It was quite some time before I began to feel comfortable. Eventually, though, I came to appreciate the altruism of these people. There's very little intellectualizing, and I'm not saying that pejoratively. There's a crystalline compassion and emotion to the right-to-life movement that I much prefer to the bloodless, jejune approach of the pro-abortion camp."

Of course, the right-to-life attitude toward sexuality isn't exactly full-blooded, either. Nathanson's audiences tend to cringe at the mention of such daring notions as *contraception* and sex education—which he favors; for many, opposition to abortion is only a cover for prudery and know-nothing fervor.

"There's some of that," Nathanson acknowledged. "But the movement has grown much more sophisticated in the past few years. In fact, they're a lot more sophisticated *scientifically* than the pro-abortion movement, which pretty much stopped thinking after the Supreme Court ruling. As Sandra Day O'Connor recently wrote: 'The Roe framework . . . is clearly on a collision course with itself.'"



Apostate: *"Life" became more important than "choice."*

AS THE HOUSELIGHTS DIMMED AT THE RIGHT-TO-life breakfast in Fort Lauderdale, there was a palpable sense in the room that the collision was about to take place, that Nathanson's tape would provide final, conclusive evidence that abortion was murder.

But it didn't.

The ultrasound image of the fetus was clear enough: floating on its back in the amniotic fluid, placidly sucking a thumb, a tiny heart beating; when the head turned, small, dark beads of eyes were visible. It was a living thing; not quite human, not quite not.

A shadow appeared on the screen: the suction clamp, sweeping, probing, trying to break the amniotic sac. A truly horrifying moment of violent churning and agitation followed. "The fetal heartbeat has increased considerably," Nathanson said, and then there was a freeze-frame: "Notice the open mouth frozen in a silent scream."

It wasn't all that clear. The picture went in and out, becoming more and less distinct as the fetus struggled and the sound waves bounced crazily. And then it was gone. A small empty circle remained: "The head is all that's left now," Nathanson said. "In a moment, you'll see the forceps. The doctor will now crush the skull so that it can be suctioned out."

That wasn't very clear, either. (Several weeks later, Nathanson played the tape for me in his home, and the process became clearer. I could see the mouth opening and closing in what appeared to be panic . . . or might have been the product of a sucking instinct, or a reflex. "It's a matter of inference," the doctor admitted. The clamping and crushing of the skull still was pretty hard to make out.)

There had been no drawing or quartering, no cringing from the "knife" or obvious dismemberment. The fetus had been there one moment and gone the next. Something violent had occurred, but the details had to be taken on faith.

There was, of course, an abundance of faith in the room, but a few murmurs of disappointment as well.

"I didn't see the scream, did you?" one woman asked.

"I'm not sure," said her companion. "I *think* so."

Nathanson, meanwhile, was closing with a dramatic flourish, talking of the "surgical holocaust," challenging Planned Parenthood to show the film, quoting Gandhi on how he'd beat the British: "By love and truth, in the long run no force can prevail against them."

He was followed by a boys' choir singing Christmas carols.

Several days later, sitting in his study at home in New York, Bernard Nathanson told me how the abortion issue will be resolved.

"Neither side can win. You know that, of course," he said, smiling slightly. "This is one question that can only be resolved by science . . . and it will be, within ten years, when we are able to take a fetus from one woman's womb until new parents can be found. There will be no cause for killing then. By that time, we'll be able to correct Down's syndrome and a host of other problems through genetic tinkering. There will be drugs that will speed up pregnancies, if the mother wants, to three weeks. Technology never stops. We will be able to *perfect* the human race, create a super-race, and, by the same token, create a race of subhumans, bred for strength and size and pure devotion."

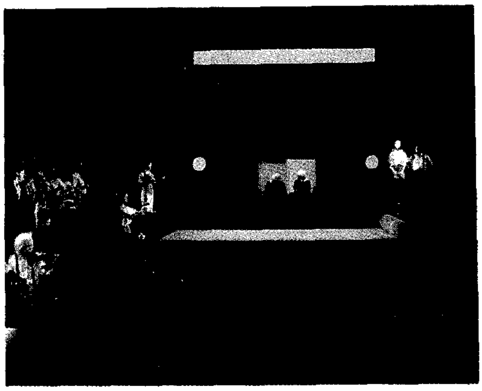
Nathanson noticed my wince with satisfaction; he had managed to outrage the guests once again. "Of course," he added, with a certain pride, "these are *all* pro-life issues." ■

Photograph by Robin Moyer/Gamma-Liaison.

DESIGN
BY
MARILYN BETHANY

Photographed by Oberto Gili.

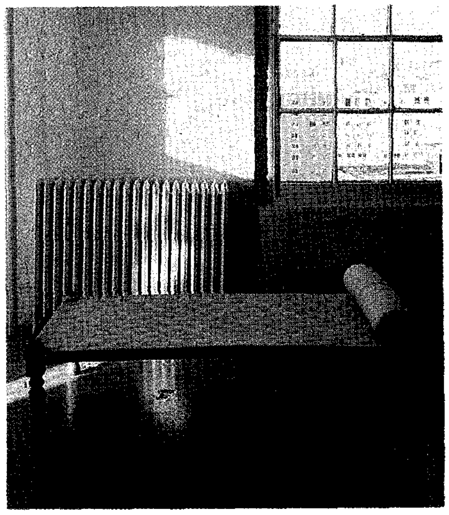
WILSON ON THE RIVER

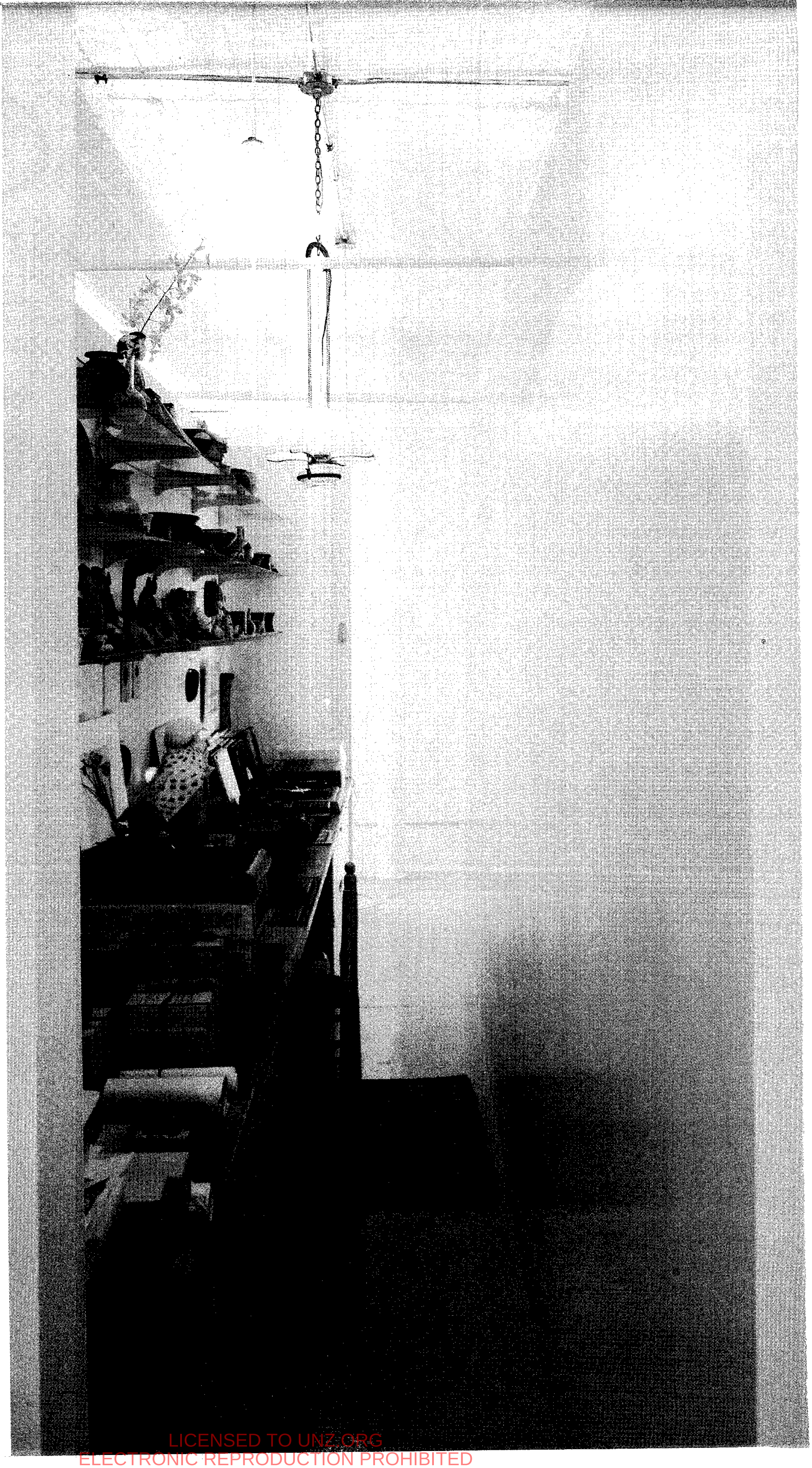


Tom Caravaglia

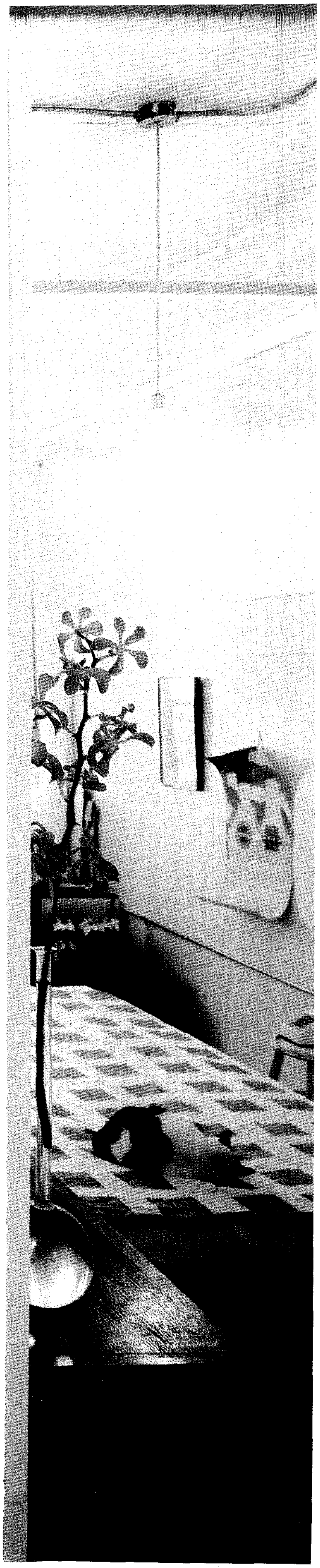
HOW DOES A LEGEND LIVE? ON ROBERT WILSON'S recent seven-week sojourn in New York to oversee the BAM revival of *Einstein on the Beach,* his 1976 collaboration with Philip Glass, he did what most people would have done while they were out of town—he had his apartment painted. Despite Wilson's de facto expatriation—for the past eight years he's primarily worked abroad—the only home he maintains is a loft in TriBeCa. It is hardly a haven: In the loft, as in the life, there is no place to relax.

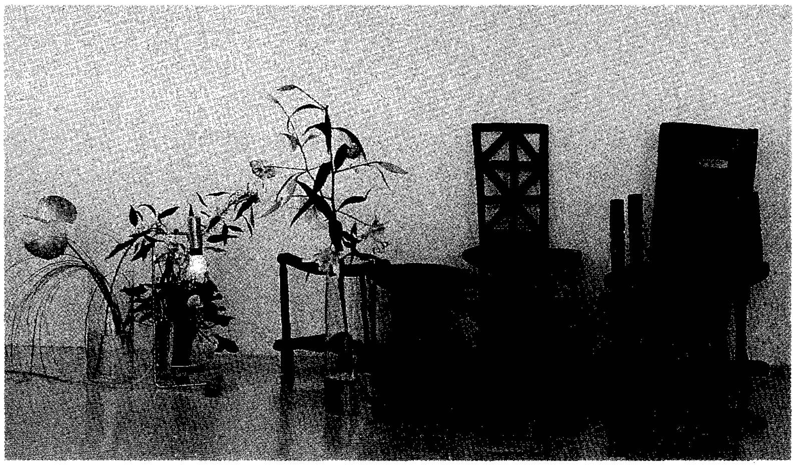
Art imitates a life: In Robert Wilson's loft is a daybed that is suggestive of the fluorescent bed in the trial scene of *Einstein on the Beach* (above).





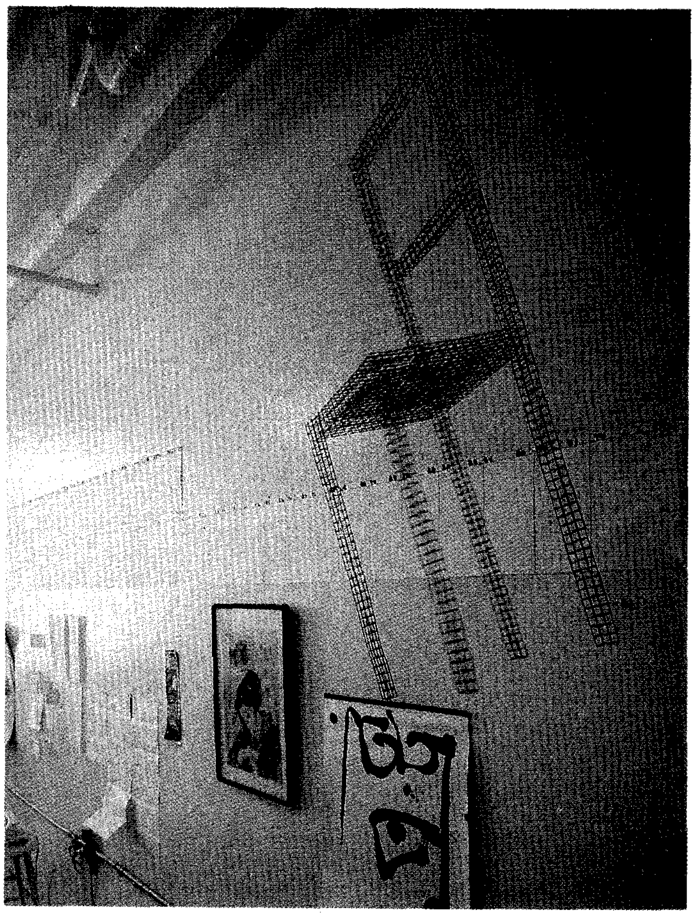
Between the living and sleeping areas, two walls that are less than six feet apart create a sliver of a study.





TO BE SURE, THERE ARE CHAIRS. CHAIRS are piled, a chair dangles from the ceiling, chairs are lined up with a precision that seems fraught with purpose—two this way, one that, just so. And indeed it is. The purpose, however, isn't practicality but, rather, visual effect.

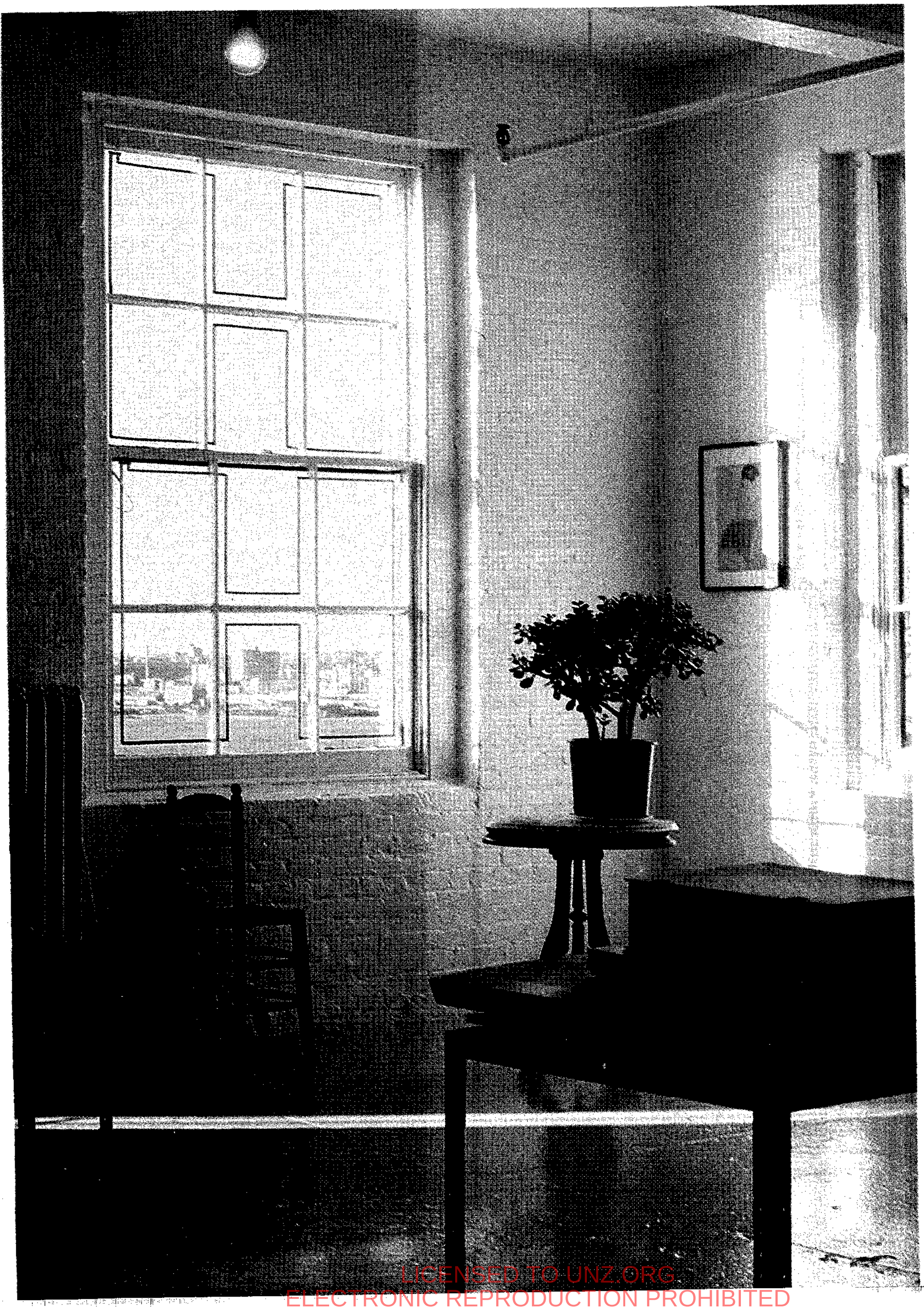
Visitors are unlikely to find the principal decoration in the living room—a collection of primitive chairs—arranged the same way twice.



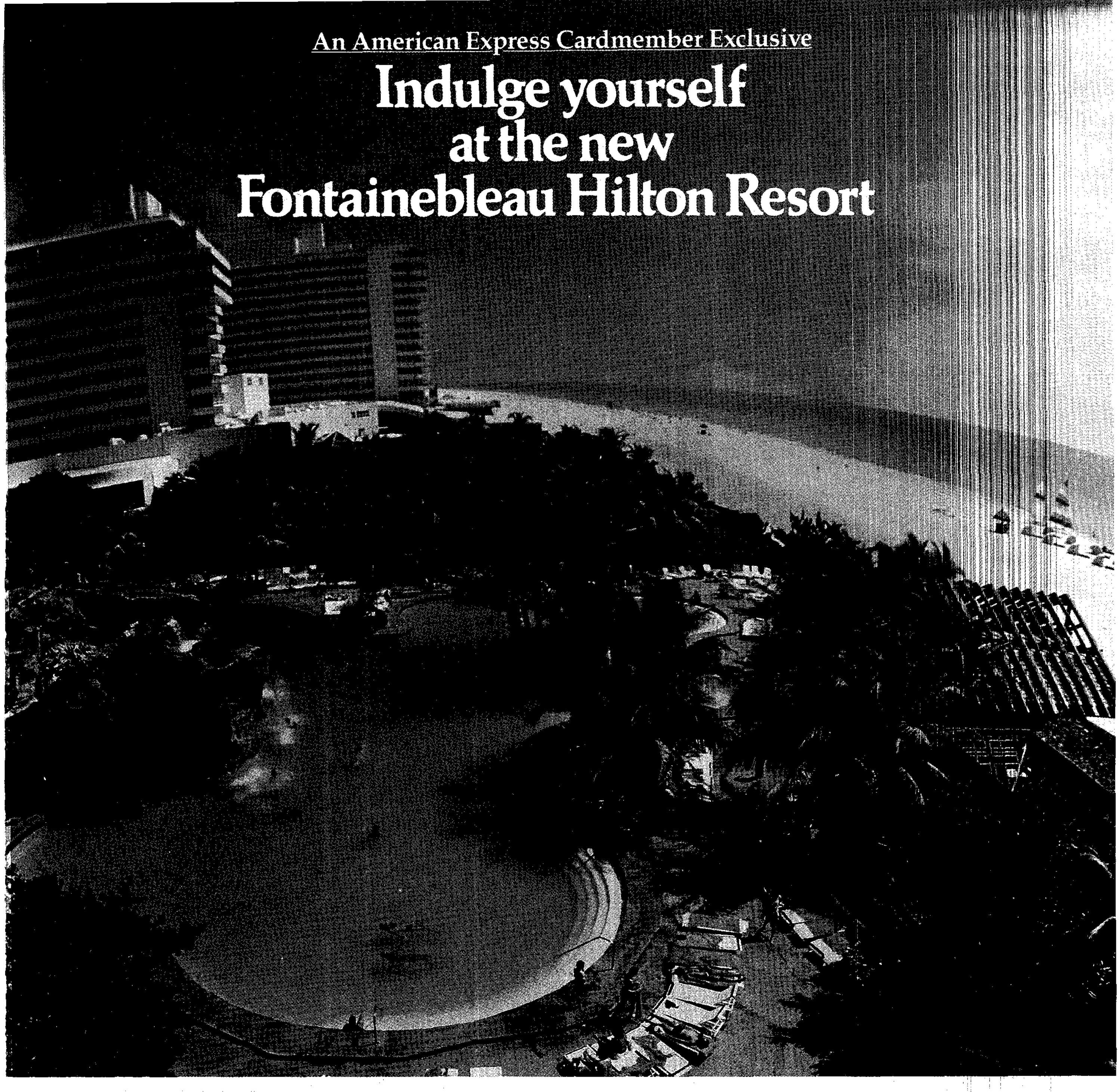
The wire-mesh chair sculpture hanging in Wilson's bedroom is a 1977 reference to his 1969 production, *The Life and Times of Sigmund Freud.*

TRAINED IN ARCHITECTURE AT Pratt Institute, Wilson apprenticed with Paolo Soleri before abandoning architecture for the theater. In his loft, Wilson the architect betrays the enigmatic economy that, in the theater, has become the hallmark of Wilson the writer, designer, and director.

Beatriz Schiller



The view from Wilson's living-room window takes in the Holland Tunnel air-conditioning facility. It figures prominently in a set for *Einstein on the Beach* (above).



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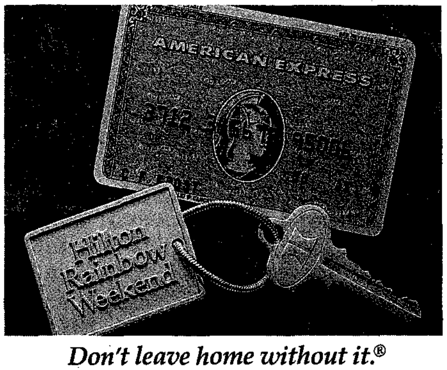

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BEST BETS

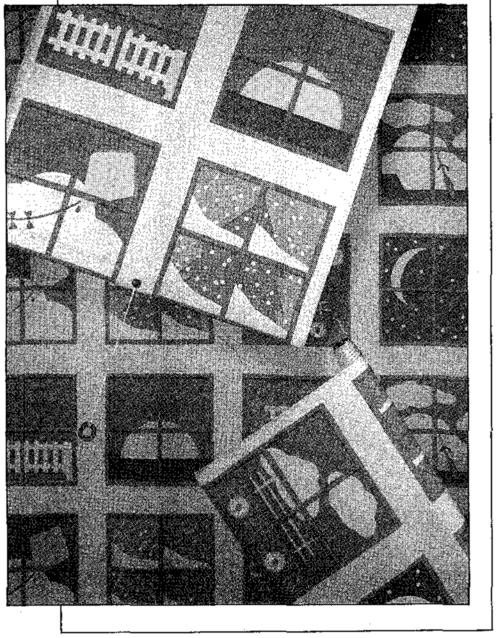
The best of all possible things to buy, see, and do in the best of all possible cities.

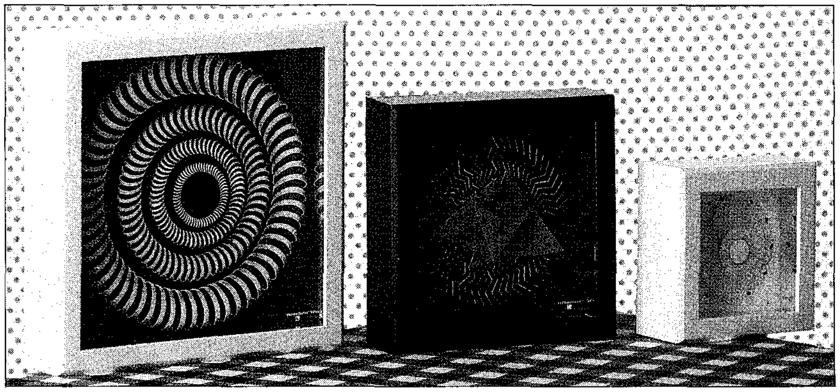
By Corky Pollan

A View of My Favorite Things

This is the time of year when kids get stuck inside for days with runny noses and scratchy throats. So it's nice to know that this is the time that Marimekko has chosen to introduce "My Windows," its brand-new fabric that brings the seasons indoors. The 60-inch-wide cotton comes in bubble-gum colors or bold brights ($30 a yard), and each window frame lets cooped-up city kids contemplate kites, wagons, snowmen, and summer breezes. Perfect for beds or walls or window shades ($82). If the last seems redundant, just consider the view from most New York City windows.

"MY WINDOWS"/*Janovic Plaza (1150 Third Avenue, at 67th Street, 772-1400) and Marimekko (7 West 56th Street, 581-9616; fabric only)*





Clock Option

We've always had our problems keeping track of time. But these new "Crazy Clocks" challenge our ability to tell it. The *longer* hand points to the hour; the *smaller* to the minutes. Battery-operated and from England, these clocks ($110 to $120) remind us of tiny kinetic sculptures. The hand reversal, we've been told, is a comic reference to the Brits' knack for doing things (like driving) a mite differently.

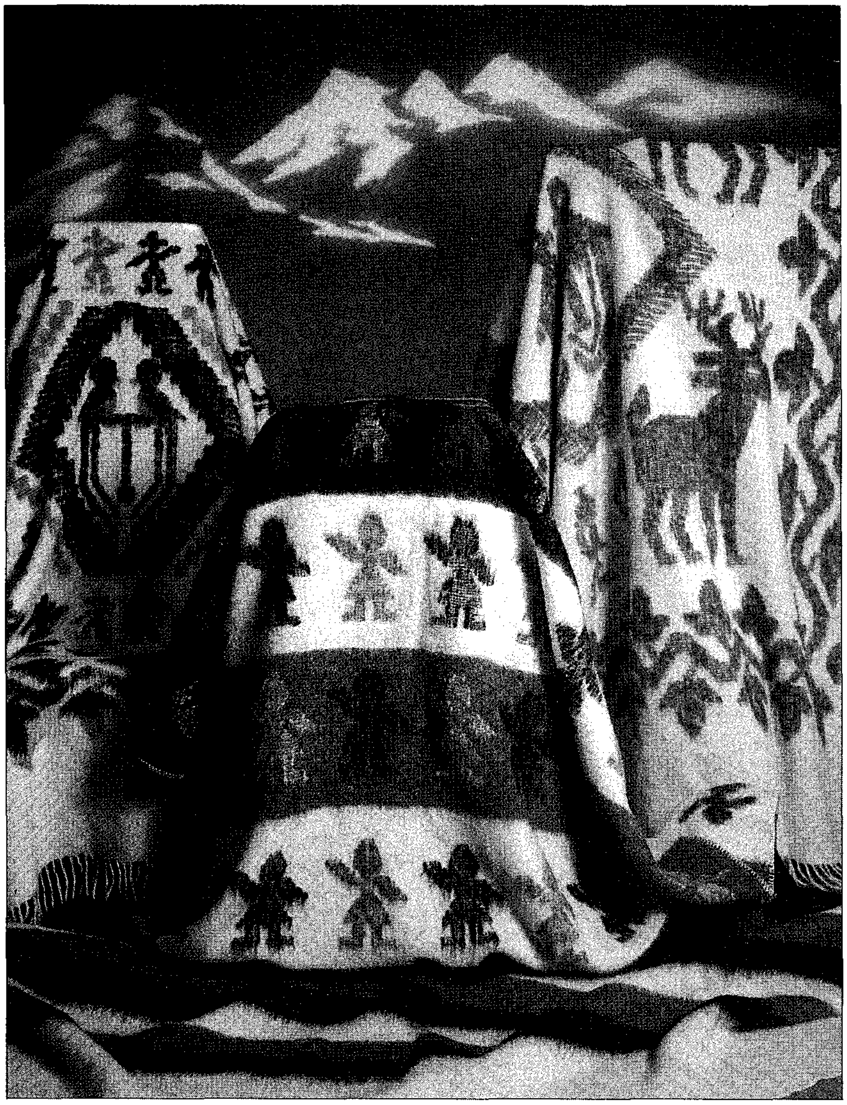
PLASTIC WORKS!/*1407 Third Avenue, near 80th Street, 535-6486, and 2107 Broadway, near 73rd Street, 362-1000*

Venetian Finds

Some are satisfied with simply visiting Venice. But Barbara Bergreen, after many visits, was intent on bringing Venice to New York. Her solution: Portantina (above, its namesake, the sedan chair of the Italian nobility). Bergreen and Giovanni Foroni Lo Faro, manager of the shop, have put together a happy mix of antiques from the seventeenth and eighteenth centuries and the work of young Venetian artisans. Here you'll find gilt lamps with *ventola* shades ($3,000 a pair), velvet hangings ($200 to $2,000), gold-encrusted mirrors ($14,000), plus Mirella Spinella's exquisite hand-dyed and hand-engraved velvets (pillows, $200 to $650), gowns and a sable-trimmed coat ($960 to $4,800), modern versions of Fortuny dresses ($700 to $1,000), and *faux marbre* heads ($160 to $200). Here you'll find Venetian opulence and a suggestion of that city's gaiety.

PORTANTINA/*25 East 77th Street/Suite 403/472-0636*

Photographs: top and bottom left, Chris Moore; right, Peter Mauss/ESTO.



The Night Stuff

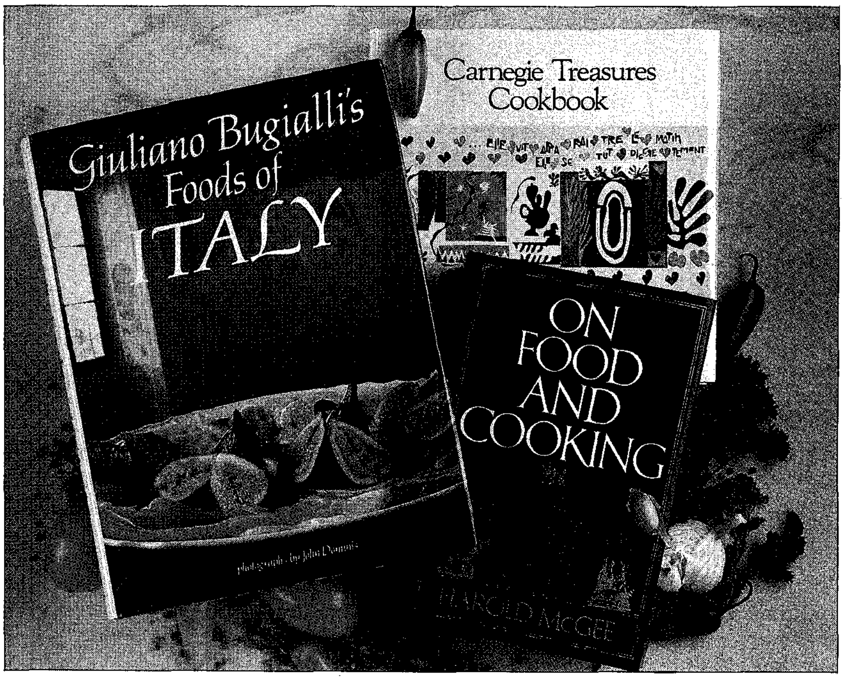
Weary of down comforters that offer warmth but so little personality? Then consider these hand-loomed wool blankets from Guatemala. The Cakchiquel-Mayan Indians spin the fleece, dye the yarn with natural dyes, then weave these throws with whimsical designs of the things they see around them: the quetzal (Guatemala's national bird), deer, and tiny people. Importer Miriam Kaplan, who discovered the blankets in a tiny highland village, tells us she's yet to find two that are identical. She insists they're as warm as comforters. Certainly they have as much character as the Indians who create them.

THE BROOKLYN MUSEUM GALLERY SHOP/*Citicorp Center, 153 East 53rd Street/(718) 638-5000/Twin size, $135; full, $168*
LAYTNER'S LINEN/*2265 Broadway, near 81st Street, 724-0180, and 996 Lexington Avenue, at 72nd Street, 472-1448/Queen size only, $175*

The Feast Within

Right now, we're cooking the winter dishes in *Giuliano Bugialli's Foods of Italy;* here's spirited eating and strong, simple, *real* food. We eat osso buco in vegetable sauce, guinea hens with steamy polenta, and a sauce of cauliflower, anchovy, and garlic on pasta. In spring, we'll have dandelion greens with puréed fava beans and risotto with June peas. A pleasurable, useful book. *On Food and Cooking,* by Harold McGee, is a 684-page scientific reference book explaining the marvels of food and the foul-ups in the kitchen! How do you avoid that greenish rim on a hard-boiled egg yolk? Why does a cake baked in a shiny pan take longer to cook? The answers are all here. Get the *Carnegie Treasures Cookbook,* not for the color pages, but for the extraordinary menus, inspired by the collection of the Carnegie Institute. Matisse's *The Thousand and One Nights* suggests a Scheherazade meal of carrot soup, mussels marinière, and coffee-roasted lamb. Stuart Davis's red, white, and blue *Composition Concrete* is echoed by a July 4th menu that includes corn soup garnished (patriotically and whimsically) with popcorn. The book contains more than 320 recipes and twenty menus. **—Barbara Costikyan**

GIULIANO BUGIALLI'S FOODS OF ITALY
Stewart, Tabori & Chang/$45
ON FOOD AND COOKING/Charles Scribner's Sons/$29.95
CARNEGIE TREASURES COOKBOOK
Atheneum/$19.95



Photographs: top, Victor Schrager; bottom, Lynn Sugarman.

Theater/John Simon

FALSE 'MESSIAH,' FAKE 'DIAMONDS'

"...*Messiah* shows some seductive skill, but leaves its early promise unfulfilled. *Diamonds* is both witless and pointless..."

MARTIN SHERMAN SEEMS TO SPECIALIZE in quasi-historical plays. *Bent* aggrandized the persecution of homosexuals by the Nazis into something more terrifying than that of the Jews. **Messiah,** his current play, treats of the Jewish hope for a savior (which was indeed extremely strong in any seventeenth-century Polish village) and tries to turn the story of the fake Messiah and his followers into a mythic paradigm of eternal Jewishness. The ambition is great, and this stab at a philosophical, theological, epic chamber play—its six characters are supposed to convey a world—is not without interest. There is a seductive skill in the early scenes, though, finally, it all bogs down into a *Yentl on the Roof* or an Isaak Babel of tongues stitched together with an I. B. Singer sewing machine.

Rachel, an intelligent but homely young Jewess, marries the affluent, elderly fruit merchant Reb Ellis under pressure from her *Hello, Dolly!*-ish Tanta Rose and the silent reproachfulness of her mother, Rebecca, struck dumb during a pogrom that killed her husband. But Rachel is secretly in love with Asher, Ellis's handsome young nephew, who excitedly brings news of Sabatai Sevi, a faraway thaumaturgist who expects to be proclaimed the Messiah in Constantinople by the sultan himself. During the first act, while the play depicts the crosscurrents of conflicting feelings—marital unfulfillment, secret longings, misunderstood emotions, the effects of Messianic fever on a village at the Polish-Ukrainian border in 1665—it generates a fair amount of wit, pathos, theatricality, and suspense. Yet even here the tone hovers uncertainly between Sholem Aleichem and Ionesco, so that a man who, in the grips of religious fervor, thinks he can fly off the roof not only hurtles to the ground but also falls between two stools. Neither absurdist nor tragic, his death becomes farcical: dead wrong.

We are treated to Rachel's monodialogues with God in the certified Tevye manner, which, by Act Two, become repetitious and draggy. They are then interwoven with Rebecca's lovers' quarrel with the devil, some demonological-nymphomaniacal-bisexual maunderings of the drunken Sarah (Sabatai's wife), a torrid but ill-fated romance between Asher and Rachel, the deflation of the false Messiah, some inscrutable behavior by Rebecca, and a tragic ending that induces Rachel both to deny God and not to deny him—a theological albeit nonkosher eating of your God and having him too. By this time there are bits of Shaw, Giraudoux, Anouilh, and Brecht floating around, and the play becomes one of your messier *Messiahs*.

Still, there are entertaining or arresting moments even in the second act, however unfulfilled it leaves the promise of the first. And the production is fascinating enough to gloss over much that is wrong with the play. Tony Straiges's sets achieve maximum evocativeness with Spartan means, Linda Fisher's costumes are understatedly lovely, and James F. Ingalls's lighting is poetic, poignant, jovial, and astonishing by turns, staunchly nudging on the playwriting. Robert Dennis's music is astringent and wisely sparing, and David Leveaux's staging is consistently imaginative even if somewhat rubato-happy: Some speeches are rattled off tongue-twisterishly, others stretched on the rack. Yet even this creates at least a bogus excitement à la Ivo Pogorelich.

The acting, though by no means homogeneous, has its share of bravura. When not falling into excesses of mannerism, the Rachel of Diane Venora can be both intensely heartwarming and coldly heartbreaking; Mark Blum's Asher is boyishly impetuous and totally believable. David Warrilow is rather too British for Reb Ellis, but all the more incongruously amusing; Margaret Gibson is a truly weird Sarah—irritating but with a not invalid extraterrestrial quality. Karen Ludwig does a bare minimum for Tanta Rose, and Verna Bloom less for Rebecca, not even making up old enough. A mute is always a show-stealer (think of Kattrin in *Mother Courage*); a mute who bursts into speech, a veritable showstopper. That Miss Bloom manages to be neither—and not just through disciplined self-effacement—is, to put it mildly, disappointing. All the same, in a season that has tended to be aggressively mindless, an adroit production of a play that at least flirts with ideas is not to be casually dismissed.

"Kāsi" strikes out: *So does* Diamonds, *with skits like this Kabuki "Casey."*

THAT I HAVE NO LOVE WHATEVER FOR baseball may have been an asset in seeing **Diamonds,** an assiduously witless revue about what here becomes the national stoptime: It allowed me to be merely contemptuous instead of wildly indignant. Harold Prince has assembled and staged sketches and musical numbers from a string of authors ranging

Photograph by Martha Swope.

from the relatively obscure to the resoundingly renowned, but emerging more or less equally unfunny, unoriginal, and soporific—sometimes even pointless. Worse, a running gag (in both senses) of filmed bits in which, as Warner Wolf (who is quite repulsive enough), Chip Zien (who is easily more so) reports on Vietnam and Hiroshima in hip baseball lingo is in atrocious taste. These bits are by Richard Camp, who may singlehandedly give camp a bad name.

A few samples: In one skit, "Kāsi Atta Bat," we are given a Kabuki rendering of "Casey at the Bat," which, even if it were funny, would be made instantly redundant by "Escorte-moi," a Maurice Chevalier version of "Take Me Out to the Ball-Game." In "Psyched Out," by John Lahr, a Viennese-accented shrink hears nothing but sexual double entendres in his baseball-player patient's technical terminology, the sort of thing that would be a hit in a varsity show but is barely a bunt here. In "The Dodger Game," Ralph G. Allen, who scraped the bottom with his book for *Sugar Babies,* digs even deeper into the same barrel of vaudeville wheezes. One skit, "Chief Surgeon," by Alan Zweibel, in which a surgeon turns Indian chief, would elude the wiliest semiologist. One very pretty, although derivative, musical number, "Hundreds of Hats," by Jonathan Scheffer and Howard Ashman, is sadly contradicted by the same team's oafish "Song of a Hunter College Graduate," which mistakes obstreperousness for invention.

The one real asset is Tony Straiges's affably cartoonish ballpark environment, complete with movable clouds, a light-up American flag, and pop-up Statue of Liberty. The actors tend to be colorless or garish, but much can be blamed on material that can reduce the irrepressible Larry Riley to perfunctoriness. It would seem that Harold Prince's meager bag of directorial tricks is terminally depleted; as if in compensation, vendors hand out bags of peanuts and popcorn as well as cartons of nonalcoholic beer. Call *Diamonds* this season's musical *Moussy Murders.*

I CLEARLY LACK THE SPACE TO DO JUStice to **Einstein on the Beach,** an alleged opera in four acts lasting 70 minutes apiece, or one act of ignominy lasting over four and a half hours. What in 1976 was the emperor's not-so-new clothes is in 1984 the tattered rags of inane avant-gardism. Although Robert Wilson has a certain gift for creating stage images, jauntily enhanced by his and Beverly Emmons's lighting, there is no excuse for making these pictures last hours; in a few minutes of your time, a de Chirico or Magritte can do them better. The text of scant words endlessly repeated is sheer nonsense; though it required the combined wits of Christopher Knowles, Sam-

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uel H. Johnson, and Lucinda Childs, any half-wit could have done as much by himself. The minimalist choreography, presumably for people who abhor dancing, is by Miss Childs; the music and lyrics are by Philip Glass.

To take the lyrics first: They are either the names of the near-identical note sequences relentlessly repeated, e.g., "Sol, si, do, fa, sol, si, fa, do," or sequences of numerals, e.g., "two, two, three, three, four, four," chanted ad nauseam. Anyone who can take credit for *solfège* and kiddie maths as lyrics has, evidently, neither a sense of words nor a sense of shame. That he is an utter no-talent is confirmed by the similarly misnamed "music." This is music either for musical ignoramuses or for people who will get on any trendy bandwagon, even if the band is mostly a synthesizer and the wagon hardly moves. It must be best for the completely stoned. In fact, *Einstein on the Beach* is a four-and-a-half-hour masturbatory daydream for people too unimaginative to have their own daydreams and too lazy or impotent to masturbate.

The usual defense of *Einstein* is that "it turned me around" or "it completely changes your sense of time." But although I fervently champion art as an eye-, ear-, mind-, and soul-opener, I see no point in changing our sense of time. Our great problem is that we do not sufficiently understand and appreciate the shortness of our time, that we do not (and, apparently, will not) comprehend how much great art of all kinds there is in this world in which our time is so short that we can explore only a fraction of its wonders. Hence it is stupid and vicious to entice people into wasting hours of their brief span on minimalist drivel nauseatingly repeated until they feel—as if under the influence of drugs—timelessly afloat in some nihilist nirvana. As it is, many in the audience kept going out into the lobby to eat, drink, socialize, i.e., be seen, rather than watch the show. Many others sensibly "turned around" early and simply left. Ask yourself how much Bartók, Berg, Stravinsky, and Janáček you have listened to before you waste your time on Glass; how much real theater, ballet, and art you have seen before you hypnotize and heroinize yourself into Robert Wilson's solipsism.

Thus, did you attend one of the two performances in Carnegie Hall of *Jeanne d'Arc au bûcher*, the dramatic oratorio by Arthur Honegger on a text by Claudel? This 1938 work was stirringly performed by Ozawa and the Bostonians; well sung by choruses and soloists, among whom only the execrable tenor (and French) of John Gilmore proved jarring; and movingly enacted by Marthe Keller, Vernon Dobtcheff, and the great Georges Wilson, who also directed. This was music and drama that turned you, not around, but inward and, thence, forward. ■

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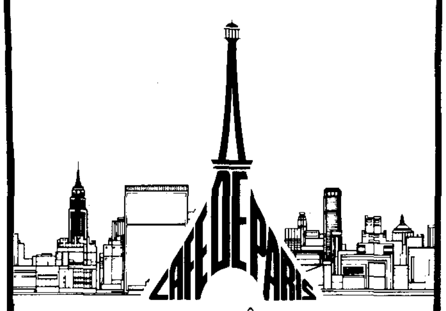
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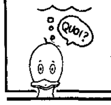
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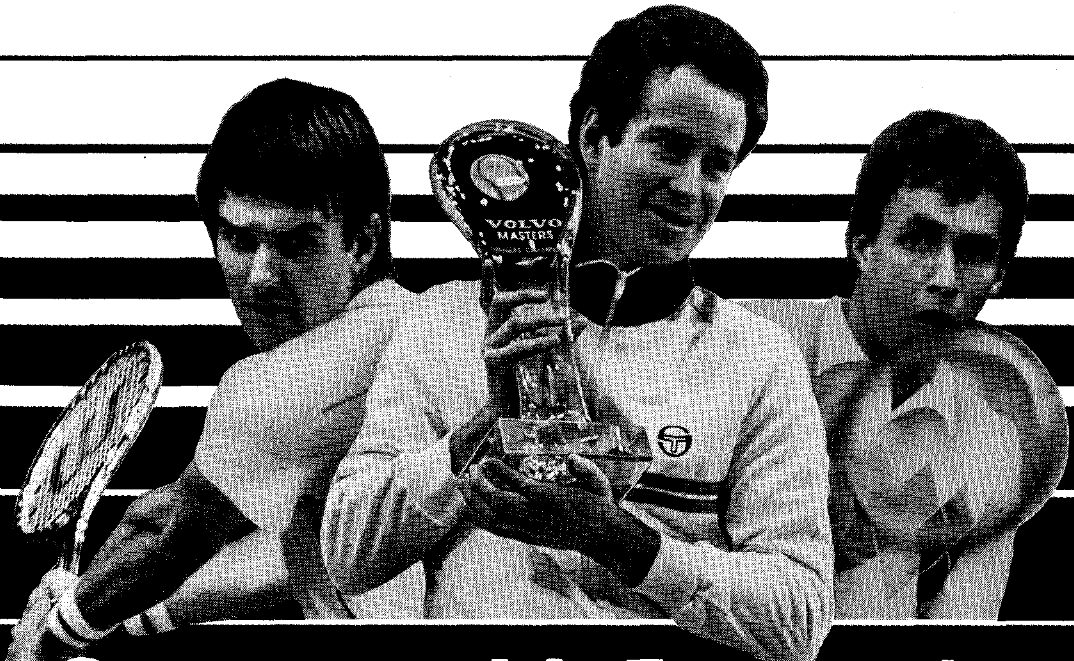

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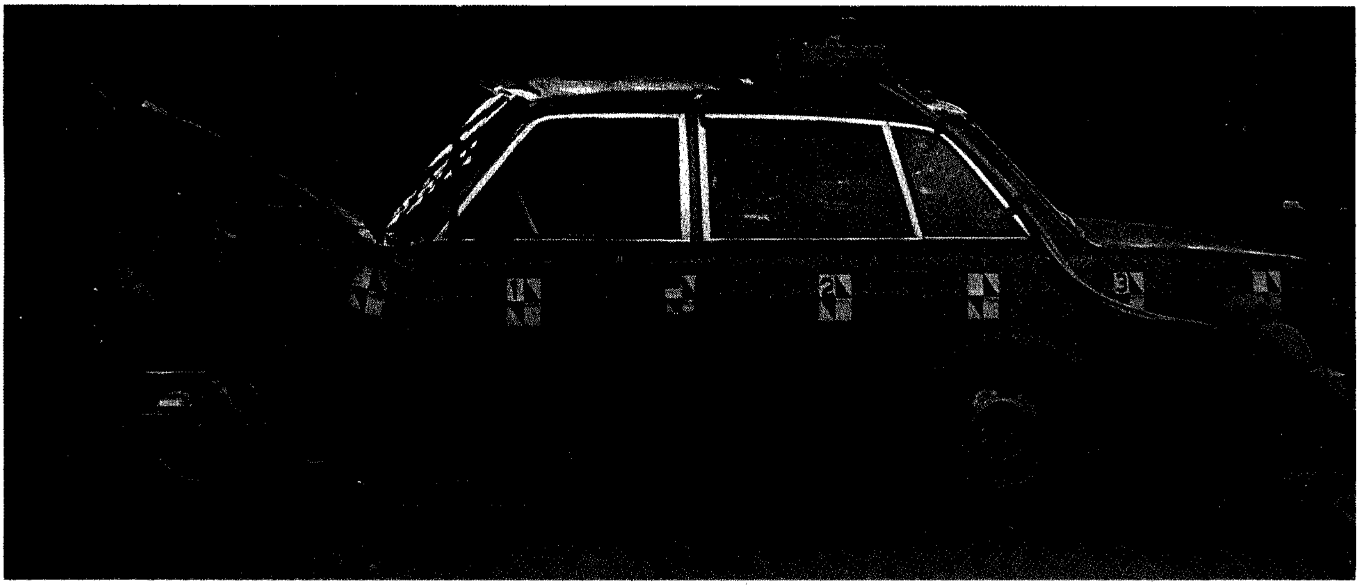

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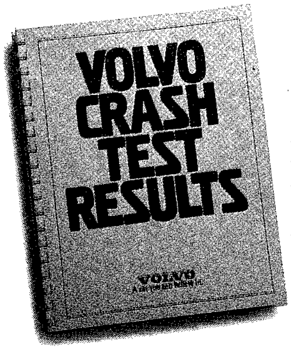

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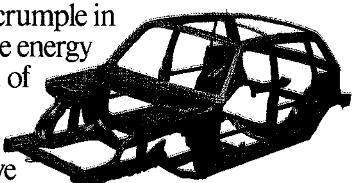

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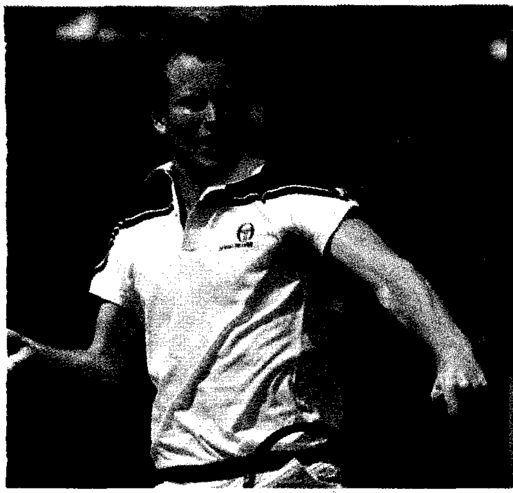
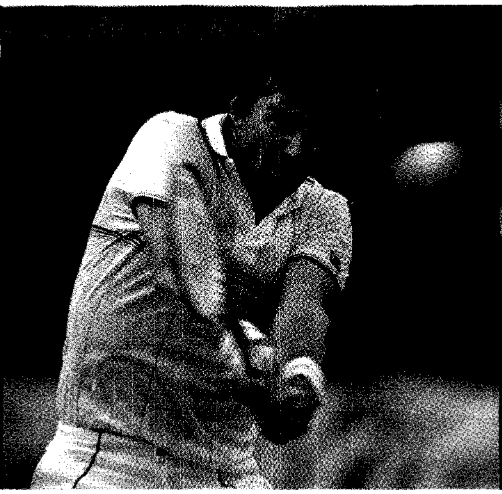
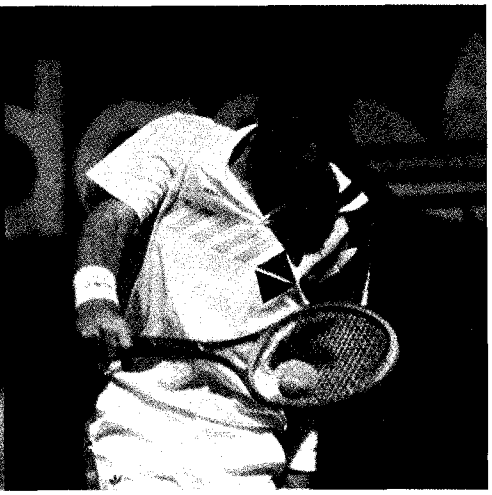
Volvo Masters: Count Down To Number One



JOHN McENROE



JIMMY CONNORS



IVAN LENDL

There is an old joke, oft told at Lindy's, about a tourist who asks a struggling musician for directions.

"How do you get to Carnegie Hall?" is the query.

"Practice, practice, practice," is the reply.

A slight variation of this question could be posed to John McEnroe, Ivan Lendl, or Jimmy Connors. If any of these gentlemen, or their tennis-playing breathren, were to be asked, "How do you get to Madison Square Garden?", the answer would be the same.

Each year, Madison Square Garden plays host to the best, whether it be Bernard King and the Knicks, Barry Beck and the Rangers, or Luciano Pavarotti. The arena has become synonymous with achievement, regardless of the endeavor.

From January 8-13, 1985, the Volvo Masters will again bring the best in tennis to the Garden. The twelve top-ranked singles players and six premier doubles teams on the year-long Volvo Grand Prix circuit earn the right to compete on the Garden floor, with $400,000 in prize money at stake.

And how do these players get to the Garden? Practice, practice, practice. Or, more specifically, win, win, win.

With the Volvo tour encompassing more than 70 events in 25 countries on six continents, the Volvo Masters is truly a status event. To make it to the Garden, a player must prove himself on all kinds of courts, under all kinds of conditions. There is no room for marginal players here; like the Garden, the tournament has become synonymous with the finest. Thus names like McEnroe, Lendl, and Connors are invariably linked with the competition.

The format for the event is beautifully simple: the first twelve singles finishers on the final Volvo Grand Prix standings earn berths in the Volvo Masters, as do the first six doubles teams. These standings are determined by performances in each Volvo Grand Prix event, where a specified number of circuit points are at stake. The bigger the tournament, the more points available; the better the showing, the more points earned.

The first four finishers on the final singles standings are seeded in the Volvo Masters, thereby earning first round byes. The remaining eight players are drawn against one another, with the winners of those four matches moving out to face the seeded players in the quarterfinals. It is a straight knock-out format; one loss and a player is gone.

The same is true in doubles, where the top two teams on the year-end standings are seeded , and hence receive first round byes.

The complete Volvo Masters field will not be determined until after the last ball is hit at the last circuit event for 1984 (namely, the Victorian Open Championships in Melbourne, Australia on December 30). But, there are a handful of superstars who, barring injury, are virtually assured of a spot in the Volvo Masters.

John McEnroe's dominance of the men's game during the 1984 season has been "Navratilovaesque." He not only won at Flushing Meadow — with a crushing defeat of Lendl — but also captured the premier title in the sport, Wimbledon, in a one-hour-and-twenty-minute victory over Connors that most players feel was as close to perfection as we'll ever see.

Through the Open, McEnroe lost only two matches: one to Lendl in the French Open final and one to Vijay Amritraj in the ATP Championship in Cincinnati. And he did not lose any matches in Madision Square Garden a year ago, winning the Volvo Masters in convincing fashion. The New Yorker beat Johan Kriek, Mats Wilander, and Ivan Lendl without the loss of a set. His reward was a cool $100,000.

Although born in West Germany, where his father was based with the U.S. military, McEnroe is as much a native New Yorker as you will find. After his win in the Volvo Masters last January, he told the crowd, "I've been coming to sporting events here since I was five years old, so it's always nice to win in this building."

He has done a lot of that in the Garden. Twice he has won the singles title here —the first in January, 1979, was his first major title as a professional — and he and partner Peter Fleming have owned the Volvo Masters doubles. Undoubtedly the best doubles team in the world since they first joined forces in 1978, they are a perfect blending of talents, with Fleming's power providing as a perfect complement to McEnroe's wizardry at the net. In fact, they have never lost a match in Madison Square Garden, having won the Volvo Masters doubles six years running.

Another player who knows what it is to win in the Garden is Lendl. The runner-up a year ago, the Czech had won the Volvo Masters the previous two years. The first time, in January, 1982, he survived three match points against Vitas Gerulaitis, rallying from a two-sets-to-love deficit to win in a thriller.

In 1983, Lendl crushed a thoroughly befuddled McEnroe. Thus, the result of this past January was "turn-about-fair-play."

This has indeed been a momentous year for Lendl. In June, at the French Open in Paris, he again found himself trailing two sets to love — this time to McEnroe in the final. It appeared that the critics would again be proven right: Lendl could not win the big matches. But Ivan proved his steely stare was a reflection of his nerves as he battled grimly on to win in five sets.

Also the runner-up to McEnroe at the 1984 U.S. Open, Lendl says he enjoys playing at the Garden. "It is my best surface," he explains. "I like the crowds, the atmosphere — they make you play good tennis. And I am sleeping in my own bed, so it is like playing at home." Lendl is

Count Down To Number One

perhaps the first Connecticut resident (he has a home in Greenwich) who actually enjoys the commute to the city.

Yet if one is looking for winners among the Volvo Masters field, there is the most prolific winner of Open Tennis — James Scott Connors. He's won 105 singles titles in his career, by far the most of any competitor since the game went Open in 1968. Second on that list is Bjorn Borg, with 62.

MATS WILANDER ***ANDRES GOMEZ***

Five of those titles came at the U.S Open here in New York, but only one in the Masters. Yet Jimmy, too, loves playing at Madison Square Garden, if only for the folks who come through the turnstiles.

New York sports fans have embraced few athletes the way they have Jimmmy Connors. Not Joe Namath, not Reggie Jackson, not even Willis Reed. It is mutual affection.

"I give the people in New York all I have," he once said, "and they appreciate it. These people have probably won me more matches than any other group of people anywhere."

McEnroe, Lendl and Connors sit atop the tennis pyramid. But there are others, for whom the term challenger is not good enough, who are likely to be present for the next edition of the Volvo Masters.

In contrast to the brawling, combative style of Connors — who makes the game a sort of pugilism in designer shorts — there is the stoic, steady manner of Mats Wilander. A twenty-year old from Sweden, Wilander won the Volvo Grand Prix championship in 1983, thereby earning a $600,000 bonus and the top seed in the Volvo Masters.

Mats was weaned on clay courts, the slow surface more common in Europe. But he is making a concerted effort to be a more well rounded player, able to win on all surfaces, as was his countryman Bjorn Borg, a two-time Volvo Masters champion. His semifinal showing in the tournament this past January was a step in the right direction.

Another contender is Andres Gomez, the finest athlete to come out of Ecuador since the great Pancho Segura. "Go-Go" won four Volvo Grand Prix singles titles through September, and reached the quarterfinals at the three biggest events on the tour: Wimbledon, the U.S. Open, and the French Open.

Gomez plays the type of game ideally suited for the medium speed carpet at the Garden. And it is his consistency that has boosted him to a world ranking of No. 5, a plateau which he set as his goal for 1984.

Whereas South America has, in the past, been well represented in the Volvo Masters, this would not seem to be the case for 1985. Injuries and the effects of time may prevent Argentines Guillermo Vilas and Jose Luis Clerc from making their eleventh and sixth appearances, respectively, in the playoff event.

Wilander, however, is not going to be lonely. There is a chance that as many as four Swedes will be among the twelve-man field for January, 1985, with Wilander being joined by countrymen Henrik Sundstrom, Anders Jarryd, and Joakim Nystrom.

Sundstrom has had a phenomenal year in '84, winning two events and beating Wilander in the final at Monte Carlo. Jarryd, who made his debut in the Volvo Masters last year in doubles, has won two circuit events this year and been runner-up to Wilander in a third, while Nystrom won two titles on the summer clay circuit and gave Connors a tussle in the fourth round of the U.S. Open. Obviously, Swedish tennis is reaping the rewards of the legacy of Borg.

Another phenom — this one an American — who has a strong shot at making Masters history is Aaron Krickstein. The eighteen-year old, already in the record books as the youngest to win a Grand Prix singles title, has reached two Volvo finals in 1984 (winning one) and would seem to be in a good position to earn one of the coveted Volvo Masters berths, thereby making him the youngest participant in the fifteen-year history of the tournament. That is, providing he can get time away from his high school studies to compete in enough tournaments.

Thus, in keeping with past Volvo Masters tournaments, the 1985 event will offer a mix of players and playing styles. There will be, however, one common denominator: The competitors are all rated among the best at their craft. What else does one expect from a tennis event at Madison Square Garden?

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Mats Wilander accepting Omega Player of the Year Honors at the 1984 Volvo Masters.

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COUNT DOWN TO NUMBER ONE

TUESDAY, JANUARY 8th	
7:00 P.M.	**HENRIK SUNDSTROM** VS **ANDERS JARRYD**
	ANDRES GOMEZ VS **QUALIFIER**
WEDNESDAY, JANUARY 9th	
7:00 P.M.	**JOAKIM NYSTROM** VS **QUALIFIER**
	ELIOT TELTSCHER VS **TOMAS SMID**
THURSDAY JANUARY 10th	
1:00 P.M.	**CURREN/DENTON** VS **FLACH/SEGUSO**
	MATS WILANDER VS WINNER OF **GOMEZ - QUALIFIER**
7:00 P.M.	**JOHN McENROE** VS WINNER OF **SUNDSTROM-JARRYD**
	SLOZIL/SMID VS **GUNTHARDT/TAROCZY**
FRIDAY, JANUARY 11th	
SESSIONS AT **1 P.M. & 7 P.M.** ORDER OF PLAY TO BE DETERMINED	**JIMMY CONNORS** VS WINNER OF **TELTSCHER-SMID**
	IVAN LENDL VS WINNER OF **NYSTROM-QUALIFIER**
	DOUBLES SEMIFINAL
	DOUBLES SEMIFINAL
SATURDAY, JANUARY 12th	
12:30 P.M.	**SINGLES SEMIFINAL**
	SINGLES SEMIFINAL
SUNDAY, JANUARY 13th	
12:30 P.M.	**SINGLES FINAL (BEST 3 OF 5)**
	DOUBLES FINAL

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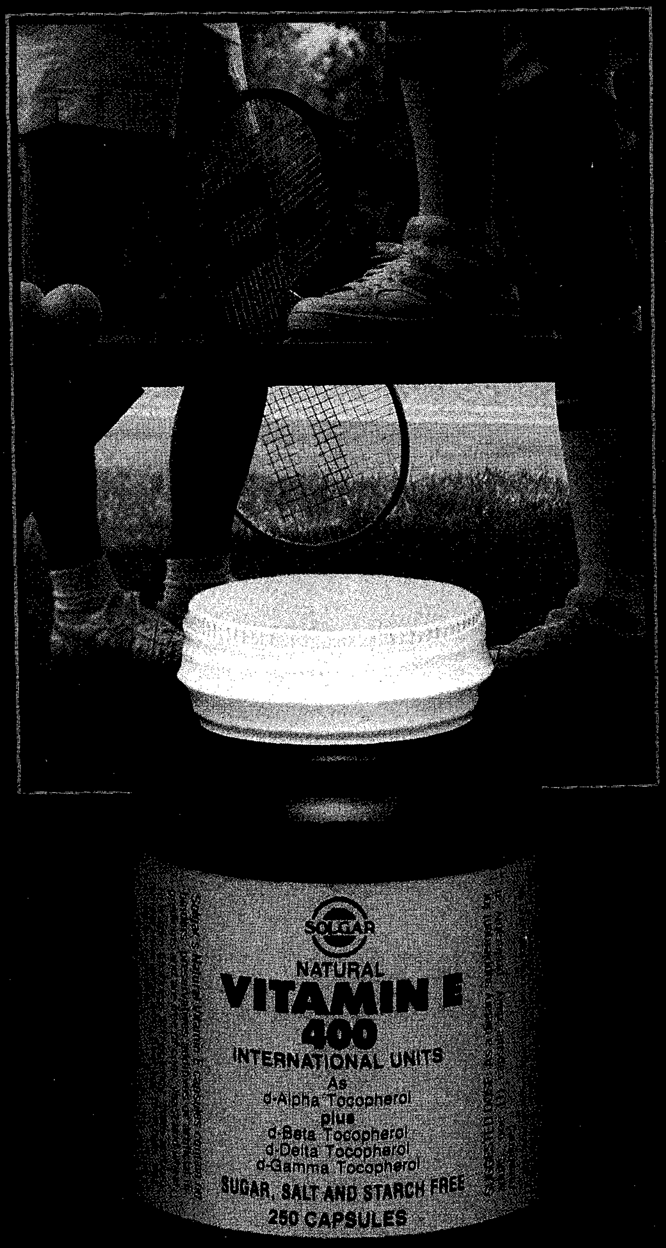
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Books/Rhoda Koenig

SLIPPERY WHEN WET

"...*Choices* tells us about Liv Ullmann's love life, acting, charity work, and desire to always be in the water..."

Choices, *by Liv Ullmann. Alfred A. Knopf; 193 pages; $14.95*

TO MAKE A LONG JOKE SHORT, THERE was this old Jewish lady in a Pullman car who kept groaning and moaning, "Oy, am I thoisty!" The man in the berth above put up with this for as long as he could, then got out of bed, walked the length of the train, came back with a cup of water, which she accepted with thanks, and climbed back into his bunk. As his head hit the pillow, he heard redoubled moans from below: "Oy, vas I thoisty!"

The thirsty lady kept coming to mind as I read the current book of memoirs by Liv Ullmann, who often makes such remarks as "Why ... would I long so for the abundancy of water?" Could it be a hot day? Did she just empty a bag of potato chips? No, the problem is deeper than that: "I used to wonder if I myself had once been an ocean animal."

Choices tells us about Ullmann's work as an actress and director, her love life, and her travels to refugee camps on behalf of UNICEF, but it keeps flowing back to her strange obsession with H_2O. "I am part of the tides of the sea," she says. "Oh, look how the river proudly follows its own path. On its way to the sea tumbles the river of my childhood." Ullmann isn't sure she even belongs on terra firma, but she knows she isn't alone: "Millions of years ago we emerged from the water and crawled ashore. On the dry land we are still seeking our purpose."

Small wonder Ullmann doesn't think she belongs on dry land: Many unpleasant things seem to happen to her there. Although she has no experience singing or dancing, a producer and director insist that she star in a musical ("We make my choice"); the lyricist cruelly makes her sing an incorrect recipe for lutefisk. Her lover at the time of this fiasco ("a highly regarded scientist") is unsympathetic when she tells him, "The sun is shining and I want to laugh ... and be like a child and for one day only have no past or future." She gives in to his choice of topics ("Most of our conversations ... are about the brain"), asking, "What do you believe will be the main preoccupation of science in the future?" and "Do we have a chance to survive an atomic explosion?" ("No, Liv"), but this is not enough to hold him. Perhaps, however, it is just as well ("He never finished working on the brain till after midnight").

Later, making a film in London, she is interviewed by a journalist who asks if she lives alone and says he is fascinated by her face ("I observe him, wondering if we will be lovers"). Fortunately, it is not Gay Talese, but a Czech who seems right on her wavelength ("Sharing the tides with Abel, I become part of them") until she realizes that this relationship, too, has had it ("We thought we loved each other—but we loved our dreams of the past and our hopes for the future").

On her trips to victims of war and famine in Cambodia, Bangladesh, and other countries, Ullmann is moved not only by the suffering of the sick and dying but also by their selflessness. She questions herself and society ("Why is it that I, like many other women, have been brought up to deny my right to express anger? Why is anger considered unfeminine and sexually unattractive?") and learns not to waste her opportunities ("There is a mother in Ethiopia whose arms are empty now because she lives without choice"). Her epiphany occurs in Colombia, where she cuddles some street children: "Suddenly, at home in their trust, I know what I have been looking for, why I have traveled.

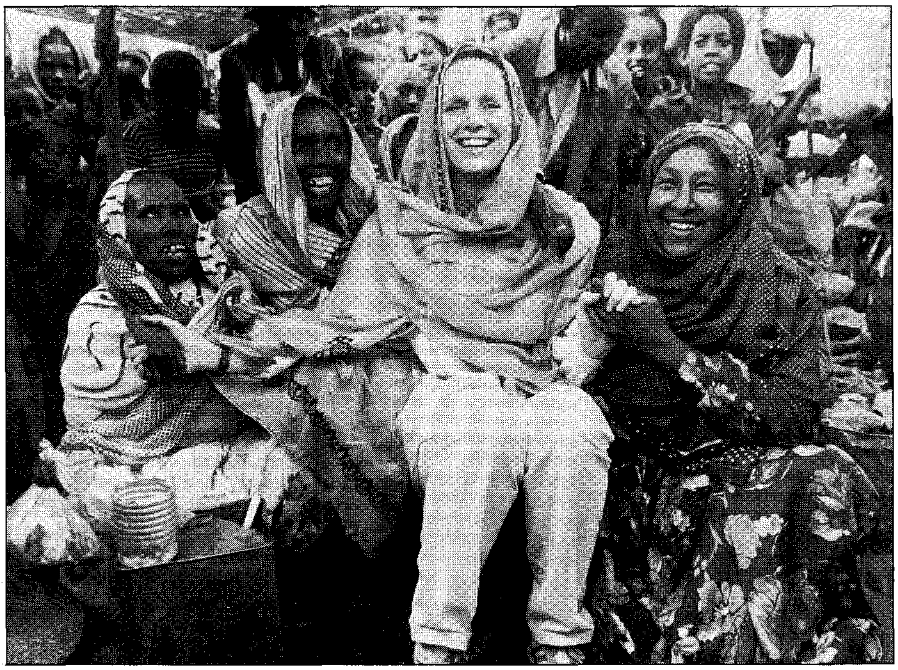
"I am *me*."

Her purpose found at last, Ullmann gives us a poetic, third-person account of her quest ("She is on a voyage of solitude. Her need is for space"). Circling back to her favorite element, "she finally pierces the ocean, falls and falls through the water.... She is the Deep itself."

Oy, am I dubious.

White Noise, *by Don DeLillo. Elisabeth Sifton Books/Viking; 326 pages; $16.95.*

JACK GLADNEY WOULD SEEM TO HAVE IT made. Chairman of the Department of Hitler Studies at the College-on-the-Hill (he invented the field in North America), he has an affectionate, large-souled wife with important hair, and is on good terms with her ex-husbands and his ex-wives. Their children are intelligent and lovable, their house is amply supplied with healthful and popular products of the supermarket, the family enjoys the same type of entertainment: "That night, a Friday, we gathered in front of the set, as was the custom and the rule, with take-out Chinese. There were floods, earthquakes, mud slides, erupting volcanoes. ... We ... [watched] houses slide into



Traveling for UNICEF: *Ullmann at a refugee camp in Ethiopia, 1981.*

Photograph: UPI/Bettmann.

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the ocean, whole villages crackle and ignite in a mass of advancing lava."

Trouble, however, is crackling offscreen. The local grade school is closed, following an outbreak of mysterious illnesses. "No one knew what was wrong. Investigators said it could be the ventilating system, the paint or varnish, the foam insulation, the electrical insulation, the cafeteria food, the rays emitted by microcomputers, the asbestos fireproofing, the adhesive on shipping containers, the fumes from the chlorinated pool, or perhaps something deeper, finer-grained, more closely woven into the basic state of things." An industrial accident releases a black toxic cloud, forcing the townspeople to abandon their homes for a Boy Scout camp and exposing Jack to radiation ("Am I going to die?" he asks the government analyst. "Not as such").

White Noise is half–domestic comedy, half–metaphysical/chemical-disaster scenario. Don DeLillo is marvelous at conveying the sweet, dense coziness, the emotional and physical paraphernalia of family life without lapsing into sentimentality. (Not that there is much danger of that with the Gladney children, who believe the neighbors' new dog is a space alien. "He stares out of windows. But not just any window. He goes upstairs to the attic and puts his paws up on the sill to look out the highest window. They think he's waiting for instructions.") He also pays loving attention to the blizzard of cultural and commercial trivia, getting the litany of brand names right (Jack's little girl protectively mutters the names of Toyota models in a troubled sleep), but neither sneers at American innocence and generosity nor prostrates himself at the pop-culture shrine. Indeed, DeLillo's funniest idea is the American-environments department at the college—the chairman collects pre-war soda-pop bottles, the rising star is Little Richard's former bodyguard. At lunch, they ask each other, "Where were you when James Dean died?" My favorite department member is Murray, whom Jack overhears bargaining with a prostitute: "It's none of my business, but what is it she's willing to do with you for twenty-five dollars?" "The Heimlich maneuver."

About halfway into the novel, DeLillo starts to nudge his characters into a plot they seem reluctant to pursue (they walk or lie around, having long conversations about fear of death). *Some* plot is certainly needed as an underpinning for all the texture and dialogue, but, unfortunately, this one (civilized man driven to rage and violence) is too familiar in substance and too crazy in the details. Still, *White Noise* is well worth reading for DeLillo's *haimish* satire. Like the sunsets made longer and more brilliant by pollution, his book is the estimable product of a culture low on values, high on junk. ■

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Movies/David Denby

A TALE OF TWO INDIAS

"...*A Passage to India* is large-scale and spectacular, yet David Lean's movie is also debonair, intimate, light on its feet..."

IT WAS A FEEBLE YEAR FOR MOVIES—arguably the worst year since the beginning of the sound era—capped by a hectic but uninspiring Christmas season. Despite a few weird, visionary moments, *Dune* slid helplessly onto the waste pile of big-budget fiascoes, the dark-textured *Mrs. Soffel* was honorable but monotonous, and *Micki & Maude* just another creepy, half-interesting Blake Edwards sex farce. In the next two weeks I'll return to these and other movies. But now let us praise a famous old man.

David Lean's **A Passage to India** is a rather startling revival of the large-scale Anglo-American "prestige" epic that many of us had taken for dead. Lean, 76, has attempted something impossible and almost pulled it off. Adapting E. M. Forster's delicate, notoriously elusive 1924 novel, he has made a spectacular picture that also captures some of the book's distinctive tone and more intimate perceptions. I say *some,* not all: At a key moment, Lean, diverging from Forster's ideas, lets us down, and what could have been a profound and disturbing movie becomes a merely good one. But still, *Passage* is quite an accomplishment. Unlike the stodgy *Doctor Zhivago* and the overblown *Ryan's Daughter,* this movie epic remains light on its feet, even debonair. Sensitivity may not be everything in a director, but in lieu of genius it counts for a lot. In scenes that mix English and Indian characters, Lean lets us know not only what each of his people thinks of the others but also what each is feeling in the isolation of his soul—the bafflement, the rancor, the easily defeated hopefulness that become a constant in the emotional lives of both ruler and ruled in a colonial empire.

The movie is built the old way, with brick, mortar, and stone. The narrative is solid, the characters pleasingly complex, the society they inhabit recognizably treacherous. Lean, who wrote the adaptation himself, with the help of Santha Rama Rau's stage version, begins with the two English voyagers to the East—Mrs. Moore (Peggy Ashcroft), the delightful old lady whose son, Ronny (Nigel Havers), is a magistrate in the provincial city of Chandrapore, and Adela Quested (Judy Davis), an awkward, priggish, but good-hearted girl who has an "understanding" with Ronny. Disembarking at Bombay, the two women pass through the amazing crowds and wind up on a deluxe train to Chandrapore; they are accompanied by the chief political and social eminences of that city, the haughty and rigidly conventional Turtons, who tell them, to their dismay, that Ronny has become a "proper sahib."

Voyagers: *Peggy Ashcroft and Judy Davis arrive in India.*

By shooting the opening scenes from the women's point of view, Lean draws us into their disgust for the racist and snobbish colonial castes; he puts us on the side of their earnest desire to know "the real India"—that entirely commendable yearning that Forster, with malicious irony, makes the cause of so much trouble. Arriving at the dusty and mediocre Chandrapore, the women are embarrassed by the pomp of the welcoming ceremony, and Adela, a frightened but sexually curious girl, finds that she is not attracted to a "proper sahib." Ronny, it turns out, has accommodated himself all too well to the ghastly Turtons, who preside over a system that brutally excludes Indians from equal or even polite treatment. Among the colonials, only Fielding (James Fox), Forster's model of the nonconforming English gentleman, seeks out Indians as friends.

Lean, like Forster, presents the British in their waning imperial moment as rigidly self-justifying, and more limited than evil. Huddling together in their handsome club, they are haunted by a strangeness in the air outside; they respond by asserting their implacable ruler's code—solidarity in the face of the enemy—a code that the two women and Fielding persistently violate. Against everyone's advice, Mrs. Moore, whom the legendary Ashcroft turns into an ideal of mature benevolence, takes an interest in young Dr. Aziz (Victor Banerjee), an excitable, almost hysterical widower. The bulging-eyed Banerjee is a bit wet for my tastes, but one can see what he and Lean are getting at. In response to the British vice of coldness—what Forster called "the undeveloped heart"—the Indians, like educated colonial subjects everywhere, have developed an almost morbid sensitivity to slights.

The sensual and volatile Aziz lacks dignity; more than anything else, he wants to be accepted. Hoping to expand his friendship with the English ladies, he arranges an elaborate expedition to the famous Marabar caves. Suddenly Lean uses the screen for the large-scale visual metaphors that have long been his specialty. Above the entrances to the caves, the huge façade of rock suggests a blanking out of consciousness, a sinister imperviousness, and once inside, both Mrs. Moore and Adela suffer from the pecu-

"...*The Flamingo Kid* is an entertaining comedy, a heartfelt little movie about making money and coming of age..."

liar echo, a confused din followed by a single uncanny sound: "Boum...."

What happens in the caves? Forster is notoriously vague about it, and Lean both clarifies and obscures the question. Just before entering the cave, Adela shows her first sexual interest in Aziz; once inside, she panics, running to the opening, away from the echo. Back in Chandrapore, she brings a charge of assault against Aziz. That charge galvanizes both communities: The English reassert their control, the Indians talk of revolt, and all hope of friendship between the races comes to an end. Lean dramatizes the trial with great vigor. It's all splendid stuff—the white-faced righteousness of the British; the anguish of Aziz, who collapses in a heap; the fury of the Indian mobs, who rally to Aziz's defense, turning every public scene into a kind of religious festival.

My only serious complaint is that Judy Davis, the fiery young Australian actress who starred in *My Brilliant Career*, is almost too attractive and self-possessed to play a girl as queer and confused as Adela. Davis, freckled, with a rounded upper lip and a thrusting lower one, has some of the taut, demanding quality of the young Julie Christie. She's a good actress, and perhaps a commanding temperament, but she's not convincing as a repressed virgin.

And Mrs. Moore? It was wise and generous of Lean to keep the old lady at the center of the story, but he winds up leaving her high and dry. From the movie, we might get the impression that Mrs. Moore had suffered nothing more than an attack of claustrophobia in the caves. Lean has left out the most important thing—the way the softly undermining "Boum..." destroys all sense of distinction and hierarchy. In the book, the echo is a crushing, nihilistic experience—whatever you might say, it would only come back as "Boum...." Mrs. Moore's Christian faith is undone by this insinuating sound. Oppressed by a sense of the insufficiency—the irrelevance—of human effort, she withdraws from everyone, and goes off to die.

Lean maintains the outer events but loses their meaning. What could have been a philosophical drama of almost terrifying dimensions becomes a story of sudden crankiness in old age. From the movie alone, there's no way of understanding why the old lady abruptly washes her hands of both Adela and Ronny or why she abandons the beleaguered Aziz, leaving India before his trial begins. Lean's failure with Mrs. Moore (which could have been easily remedied with a few lines of dialogue) is really quite baffling: He clearly means to imply that she has had some sort of metaphysical experience in the caves. He shows her being embraced, in spirit, by the Hindu mystic Mr. Godbole, who happily welcomes the void that frightens her, turning fatalism into a way of life. Godbole, played by a rascally, flirtatious Alec Guinness, who steals scenes with his mild gaze and funny turban, raises his arms in benediction as Mrs. Moore departs Chandrapore. She has lost her Western sense of order—she's been Hinduized. It's something few viewers could understand without Forster's help.

But I don't want to leave an overall impression of carelessness. Most of the time, Lean caters to the moviegoer; he knows that we're interested not only in what happens but in how it happens and what it feels like. The trip to the Marabar

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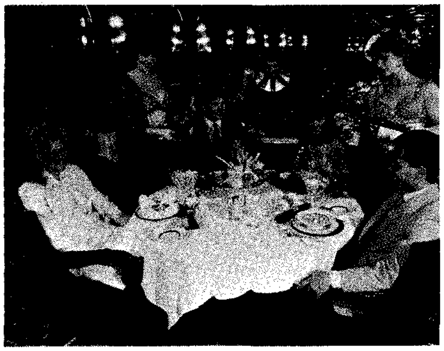

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caves, for instance, is developed very fully as an awkward physical adventure in which everyone strains against discomfort to have a good time; Adela's emotions as she rides through the screaming crowds to the trial are painfully vivid. Lean makes some stuffy mistakes—the travelogue cinematography and bland benevolence of the final scenes are a bore. But the movie is still a minor triumph of conservative craftsmanship.

Lean the traditionalist convinces us that it's too early in movie history to throw away the textbook: The old architectural sense of how to build a movie scene still has power. And the forcefulness of the acting vindicates, once again, the British traditions of bearing, diction, and psychological realism. Best of all, Lean knows when to move in close. For all its pachyderms and mountains and crowds, *A Passage to India* attends to the hearts of its troubled characters, and that's something of which even the fanatically private Forster might have approved.

WHAT'S SURPRISING ABOUT **The Flamingo Kid,** a coming-of-age comedy starring Matt Dillon, is how seriously the movie deals with money—how the stuff is made, how it's spent, how it drives people along and pulls their lives in one direction or another. Crudely conceived and often sentimental, *The Flamingo Kid* nevertheless has a prickly satirical tone that is startling. It's the kind of so-so movie that can mean a lot more to audiences than much better pictures.

Like *Goodbye, Columbus, The Flamingo Kid,* set in 1963, is a morality tale about the working class and *nouveaux riches.* Jeffrey Willis (Dillon) is a poor Brooklyn boy whose dad (Hector Elizondo), an honest, hardworking plumber, has remained in a shabby old neighborhood after many of the neighbors have picked up and gone to "the Island." Out there in Far Rockaway, Long Beach, and Babylon, the children of immigrants, prospering in the postwar boom, have enshrined their social ambitions in big houses and gaudy cabana clubs. Lured by his wealthy friends, Jeffrey spends the summer at the pink plastic El Flamingo, a vulgar but irresistibly likable South Shore palace; the impressionable Jeffrey turns his back on his father and embraces False Values.

Is the El Flamingo a caricature? No, not really. Thirty years ago, I served some time at "the club," and the movie brings it all flooding back—the dozy summer afternoons in the sun; the brown-breasted girls flopping around in bikinis; the giggling, nerdy boys, plotting to get their hands on the girls (a left breast would do); the season-long gin game, with its slit-eyed master players, its schleppers, kibitzers, and "watchers." The director, Garry Marshall (of *Happy Days* and *Laverne and Shirley*), goes for easy laughs and succumbs to a few vulgarities of his own—Marshall has a weakness for twitching bottoms and grandstanding fat babies, and he underlines everything twice. But I don't think that he or the screenwriter, Neal Marshall (they are not related), can be accused of failing to love the milieu they make fun of.

Crude as it is, *The Flamingo Kid* is also a good-natured and observant movie. Jessica Walters, for instance, turns in an incisive little performance as a bored-silly beach-club wife who has developed the meanest tongue on the East Coast. You can't really dislike the snobby bitch Walters plays because you know that in her own way she's a victim—her spirit has withered from enforced leisure. Walters puts a desperate edge on her little put-downs; she seems to be lacerating herself more than anyone else.

The man Walters is married to—Phil Brody, the "king" of the El Flamingo—is a foreign-car dealer with the silk shirts and the star-sapphire pinkie ring of an up-from-poverty entrepreneur. Brody, a shrewd, cynical, ostentatiously generous man, wows young Jeffrey with his masterful gin game and his knowing line of

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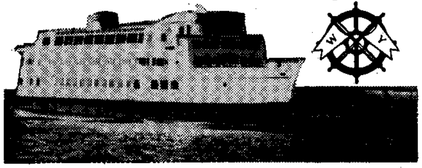

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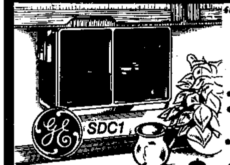

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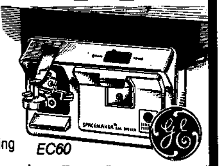

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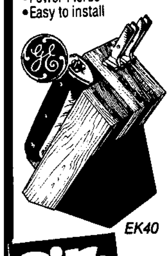

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patter. As the king, Richard Crenna pulls more humor and guile out of himself than I had thought possible. It's an ambiguous portrait—charming, insinuating, sleazily likable. Brody is a bum, a slick mover in pimp jewelry, but we can easily understand how Jeffrey might find him more fun than his exhaustingly upright, honest-prole dad. In a light but surefooted scene, the two men meet and size each other up, and for us (though not yet for Jeffrey), the issue of which man the boy should follow is decided forever. The movie ends a little too patly—Jeffrey doesn't really make up his own mind; he has the right decision forced on him. What might have been morally interesting, even subversive, turns into a lesson in the obvious.

Still, it's an entertaining, heartfelt little movie. Hector Elizondo isn't really convincing as a failure, but Elizondo, who has played too many saturnine cops for an actor of his talent, is extraordinarily virile and dignified in a role that could have been pure cant. And Matt Dillon, streamlined in a flattop, has broken out of his snarling trance and pulled himself together. He captures the self-protecting uncertainty of youth—the dallying in a neutral state and the quick, shameless imitativeness. Perhaps Dillon himself has been struggling to decide which model to follow. If so, he's obviously made the right choice.

IN **Protocol,** GOLDIE HAWN GIGGLES through a role that fits her like a body stocking. She's a sweet little Washington cocktail waitress, dumb but honest, who becomes an overnight celebrity when she saves a Middle Eastern potentate from an assassin. His Majesty, who always gets what he wants, takes such a shine to Goldie that some cynical White House aides decide to make use of her. They offer her as a "companion," hoping that the emir will allow the United States to open a new military base. This satirical comedy starts well: The lampoon of diplomatic chicanery is fast and light; screenwriter Buck Henry and director Herbert Ross throw in some neat parodies of local-news drivel; and Hawn, playing a guileless bunny whose energy has never got her anywhere in the past, blows pretty bubbles all over the set. But then, somewhere in the middle, *Protocol* loses its cool. The comedy becomes opportunistic and gross; the plot leaves the realm of the acceptably farfetched and turns merely stupid; and Goldie becomes sanctimonious and self-important. By the end of the movie, she's making cow eyes at Thomas Jefferson's statue and lecturing the Senate on the Declaration of Independence. She's become Capra's Mr. Smith and Mr. Deeds rolled into one. The movie means to be some sort of populist affirmation, but the only thing it affirms is star power run wild. ▬

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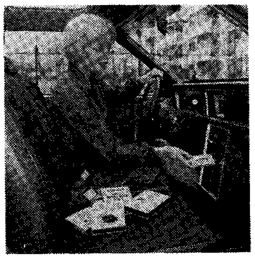

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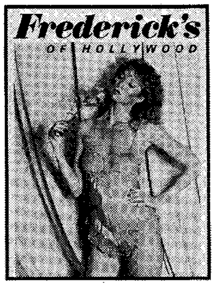

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Art/Kay Larson

THE PLAYER AND THE GAME

"...Motherwell has done everything right except the rightest thing of all, the work itself. That is excruciatingly tasteful..."

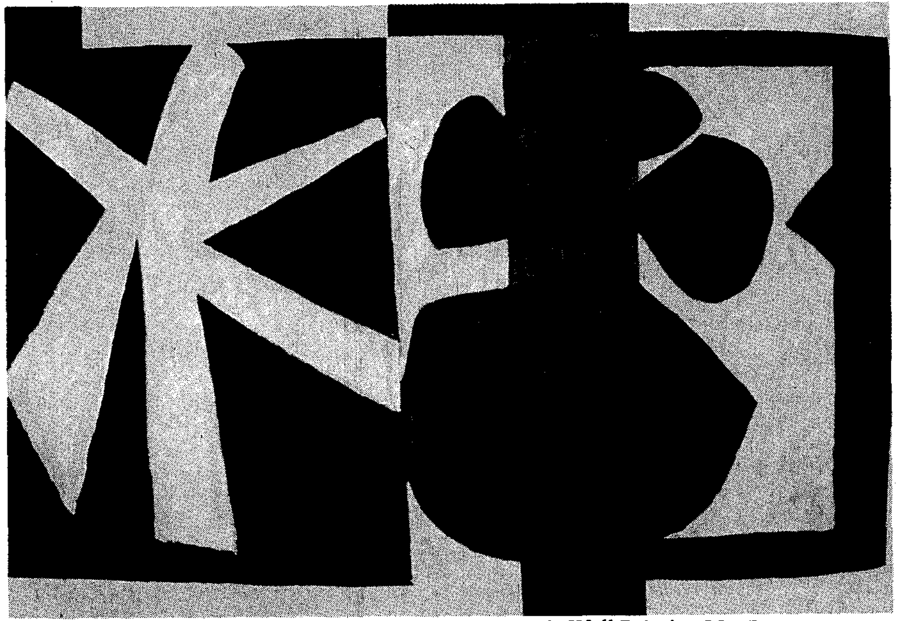
Robert Motherwell, WHO TURNS 70 this year, appears to have done everything right. When you consider the short-fused lives of his fellow Abstract Expressionists, his own long, genial one is something to marvel at. He is now the only surviving eminence of his generation. Along the way, Motherwell has been a generous artist-intellectual whose eloquence has faithfully served the "culture of modernism." He is a citizen of the world the way every great artist, you imagine, ought to be: a distinguished writer, editor, board member; winner of countless gold medals and orders of merit.

The Guggenheim's retrospective is also a better show than the one that originated at the Albright-Knox museum in Buffalo a few years ago: Director Diane Waldman went to Motherwell's studio and got him to lend another 60-odd works, including nearly a dozen major paintings and collages. Motherwell has done everything right except the rightest thing of all, the work itself. His painting is excruciatingly tasteful, a flaw that will keep it just this side of greatness. As Bernard Berenson wrote of the prettiness of Milanese Renaissance art, "It is at the same time popular, because it is intelligible, even to the point of flattery."

Motherwell has dedicated himself to making his art intelligible. Not for him is Matisse's injunction to paint as though you had cut out your tongue. A superb writer (maybe a better writer than painter), he is his own best interpreter. What he says can reduce you to glorious tears. "Black is death, anxiety; white is life, éclat," we are told in the catalogue. Black and white are the polarities that structure his paintings. Their justification, of course, is Japanese calligraphy, which is both a gesture in time and space, and a word or sign. Motherwell has converted his art into a system of signs. Even colors: There are only a few of them, and they are freighted with meaning. That persistent Motherwellian ocher (we're told) is the color of dirt in a Spanish bullring. When dotted with red and blue, the metaphor is blood, sand, and sky. The reference allows the artist and his advocates to bring in the Spanish poets; the color black, with its asides to death, allows in the French Symbolists. Motherwell is drawn to words and to the vision of high culture they represent: When he writes on his paintings, it is not in English but in French.

"Expression is the twin sister of prettiness," writes Berenson. In expressive art, "the object of vision, instead of absorbing our entire attention as if it were a complete universe, and permitting us to enjoy the feeling of oneness with it, drives us back on curiosity and afield for information, setting up within us a host of mental activities hostile to the pure enjoyment of art."

The quarrel is not with Motherwell's ambitions but with the tendency of the paintings to become illustrations for those ambitions. I see no evidence at the Guggenheim of that "infallible eye" his friends have granted him. I see instead many false starts and weak links, snapping like twigs under the weight of quotations from Rimbaud. Motherwell is toughest when he openly acknowledges his love of signs, especially in the "Wall" series, a medley of untamed, obstreperous shapes, and in paintings like *Open No. 97 (The Spanish House)*, a system of hot black lines vibrating like violin strings on a rich orange ground. When he sinks into allusion, as in the "Plato's Cave" series, he sinks into prettiness. "So art, when smoothed out and simplified," Berenson continues, "becomes at that moment most seductive and alluring. The warmth of vitality, the life of life, that created it has not completely left it, while all that overwhelmed one, all that was as a Burning Bush, has given way to something quite within one's grasp, almost at one's mercy." (Fifth Avenue at 89th Street; through February 3.)



A love of signs: *Untamed shapes rampage in* Wall Painting No. 3.

AS A YOUNG ART AND ARCHITECTURE student, Robert Wilson studied at Pratt (page 46) and was apprenticed to painter George McNeil. His background helps explain the visual—even sculptural—order of his works onstage. **Einstein on the Beach,** his luminously, tediously beautiful collaboration with Philip Glass, is a masterpiece of *Gesamtkunst* performance that was "written" as a set of drawings (one of which has been reproduced in the program notes). "He draws incessantly," says one of his dealers, Paula Cooper, who, last month, showed 200-some sketches from the past twelve years. "He has always drawn."

Why does it matter? Because Wilson's closeness to the art scene in the late 1960s kept him in touch with the work of minimalist sculptors such as Bruce Nauman, who liked to bore everybody to death by repeating simple movements (circling a video camera, for instance) and recording them on videotape. The point was not to enshrine boredom but to jolt people out of their everyday experience of space and time and force them to encounter a tiny fragment of non-human (geologic, cosmic) duration.

Einstein on the Beach is built around the awesome feat of reasoning that led Einstein to disentangle himself from human truth in order to describe the non-human truth of the cosmos. The "protagonist" is a bar of chillingly white light. When it hangs horizontally, in the two trial scenes, it measures out the human realm of law, the order of Versailles and the *ancien régime,* the endurance of human society, the earthbound limits of our understanding. When it creeps into the vertical, swathed in cobalt blue, then black, like a rocket escaping the stratosphere, it becomes a shatteringly beautiful description of the reorientation of knowledge brought on by Einstein's revolution. The limits of truth now lie in the sidereal cosmos, where matter and energy flow into one another, where time and space are relative, and where human life is in mortal peril from the forces that fuel the stars. Einstein—who plays his violin in lonely isolation at the edge of the stage—is aloof from what he has created. In the next-to-last scene, people have beome automatons, servicing the flashing machines of this new knowledge.

Einstein created his revolution in the symbols of mathematics. This shift in our perceptions of space-time has nothing to do with words or the realm that words can describe. The unsettling brilliance of Wilson's creation lies in its use of the non-human "real time" of performance art to *bring into being* the non-human sidereal time that encompasses the tiny cocoon of human consciousness—just as infinity encompasses a flash of lightning. Wilson realized that neither narrative theater nor ordinary sculpture could ever jolt our intuitions out of their habitual dependence on words. Words can describe everything that can be said, but they can't describe everything else. Only a performance that could thrust us into real time (even a tiny fragment of it) could make us consider how odd human logic must seem against the backdrop of infinity.

To mention merely one example, truth, in this century, has taken a leap into another dimension; it has become weirdly mutable. Out of the second trial scene comes Patty Hearst, as though this most changeable of characters could have sprung only from the disintegration of the rule of law. Babbling a meaningless story, Hearst switches from protected princess to terrorist to lollipop-licking adult—a transformation unthinkable in any century but ours.

The astounding visual clout of *Einstein on the Beach* comes from Wilson's ability to mark off space like a sculptor. (Why on earth did Philip Glass ever think he could make "operas" without Wilson?) Vision takes the place of verbal narrative: When the young Einstein, high up on a trestle, launches paper airplanes into the sky, it's a kind of drawing in space-time. When people in glass "elevators" sweep up and down, back and forth across the flashing face of the "spaceship," your stomach senses the unsettling consequences of the Einsteinian revolution. There are only two speeches in four and a half hours, both given by an old black man, and both so excruciatingly sentimental they become caricatures of dramatic dialogue. They seem at first unnervingly absurd: The antidote for the Bomb, says the black man, is Love. (Oh, come now.) Language, appearing bizarrely out of the unending rhythms of the performance, becomes an abstraction of itself, echoing the strangeness of human sentiments as a Martian might encounter them, within a universe ruled by $E=mc^2$. Our capacity for empathy and sympathy is all we have that's truly *ours.*

As everybody surely knows by now, *Einstein* is a classic of a genre too new to have a name. I could detect few differences between this production and the American premiere at the Metropolitan Opera in 1976. The Brooklyn Academy of Music, which sponsored the revival, is a better, more neutral setting, and the performances this time around were, if anything, more finely honed. The rawness has worn off, polishing the meaning. Laurie Anderson's performance at BAM two years ago was concerned with the fracturing of language and content in the post-Einsteinian world. Wilson's *Einstein* is about the arrival of that world, in all its chilly, unearthly beauty.

In brief: TRAILS OF GLITTER AND GLOWING paint track across **Nancy Graves's** bright canvases at Knoedler. A fragment of a palm leaf, twigs, and other natural forms cast in aluminum dangle in front of each painting like the blob of flesh off an anglerfish's snout. The cast-aluminum fragments are frozen gestures, kin to those on the canvas: Graves's career has been built around the eloquent act of marking (tracking, tracing). I see the connection, but I prefer the sculpture. Graves is one of the rare artists who think better in three dimensions than in two. These aluminum fragments are reminders of the polychrome bronze sculptures built up from intertwining leaves, branches, and natural "markings," which were so astounding when they appeared several years ago. The paintings, oddly, are reflections in a dusty mirror. They are intelligent, but not brilliant. They make sense, but not as much. In flattening her gestures onto canvas, Graves steals their depth. (19 East 70th Street; through January 3.)

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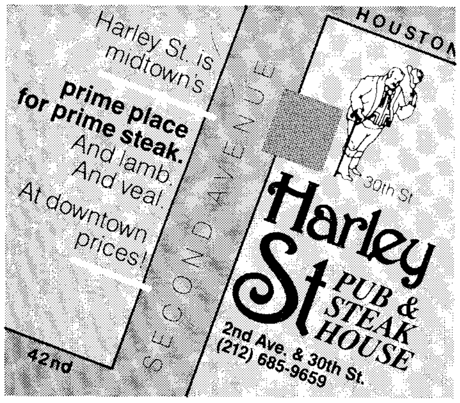
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LITTLE WOMEN

WOMEN FIVE FOOT FOUR AND UNDER (sizes 0–6) will welcome this sale of fall and winter day-, evening-, and outerwear, lingerie, and accessories. For example: Maggy London silk dresses with tucked bodice, were $98, now $69; Argenti two-piece silk dresses, were $98, now $69; Evelyn De Jonge dolman-sleeved velvet jackets, were $160, now $89; matching skirts, were $88, now $49; all suits, were $185–$200 (for a wool-crêpe suit with one-button cardigan jacket), now $99; J. G. Hook Shetland pullovers, were $58, now $29; coordinated patterned V-necked cardigans, were $65, now $39; silk-jacquard trapunto-shoulder blouses, were $75, now $39; classic reefer coats, were $250, now $179; hooded stadium coats with muffler, were $169, now $129; and much more. American Express (A.E.), Diners Club (D.C.), MasterCard (M.C.), Visa (V.), checks accepted; all sales final. *Piaffe, 841 Madison Ave., at 70th St. (744-9911); Mon., Fri., and Sat. 10 a.m.–6 p.m., Tues.–Thurs. till 7 p.m., and Sun. noon–5 p.m.; 1/2–31.*

DO NOT PHONE. *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, five weeks before the sale.*

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THIS NATURAL-FIBER FALL AND WINTER sportswear is half-price. "Culture Clash" and "Tuxedo Express" coordinated separates are available in men's sizes S–XL (34–44) and waist sizes 28–36, and women's sizes 4–12 (some items are unisex). A few examples: cotton-and-acrylic-blend oversize sweatshirts, were $49, now $25; men's cotton outerwear, was $179, now $90; textured-cotton shirts, were $59, now $30; men's textured-cotton jeans-cut pants, were $69.75, now $35; oversize cotton coverall dresses, were $98, now $49; textured-cotton skirts, were $69.75, now $35; wool-and-cotton-blend patterned sweaters, were $159, now $80. Fabric-and-rubber ankle shoes (men's sizes 7–11M, women's sizes 5–9M), were $60, now $30. Also, bags, belts, boots, jackets, scarves, socks, sweaters, sweatshirts, and much more. A.E., M.C., V., checks accepted; all sales final. *In-Wear/Matinique, 394 West Broadway (219-8187); Mon. 11 a.m.–6 p.m., Tues.–Sat. 11 a.m.–8 p.m., and Sun. noon–7 p.m.; 1/2–13.*

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Movies 76
Theater 84
Music & Dance 87
Art 89
Other Events 92
Restaurants 94
Nightlife 100
Radio 102
Television 105

A Complete Entertainment Guide for the Week Beginning Jan. 2.

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

2. **FILM FORUM**—Watts St. at Ave. Americas. 431-1590. #1—*The Claw and the Tooth.* #2—Thru Dec. 31: *Weekend; Tout Va Bien.* Jan. 1: *Contempt; La Chinoise.* Jan. 2–8: *The Sun's Burial.*

3. **VANDAM**—Vandam St. nr. Ave. Americas. 675-0498. *The Times of Harvey Milk.*

4. **ESSEX**—Grand St. nr. Essex. 982-4455. Thru Jan. 3: *Breakin' 2 Electric Boogaloo; Ninja III: The Domination.* Beg. Jan. 4: *The Mutilator; Pieces.*

5. **BLEECKER STREET CINEMA**—At La Guardia Pl. 674-2560. Dec. 31–Jan. 1: *Pink Floyd the Wall; Diva.* Jan. 2–3: *Death in Venice; Amarcord.* Jan. 4: *The Time Machine; Forbidden Planet.* Jan. 5: *A Tale of Two Cities* (1935); *David Copperfield.* Jan. 6: *El Norte.*

6. **WAVERLY**—Ave. Americas at W. 3rd St. 929-8037. #1—*Runaway.* #2—*Amadeus.*

7. **8TH STREET PLAYHOUSE**—W. of Fifth Ave. 674-6515. Thru Jan. 3: *Repo Man.*

9. **ART**—8th St. E. of University Pl. 473-7014. *Protocol.*

10. **THEATRE 80**—St. Mark's Pl. E. of Second Ave. 254-7400. Dec. 31–Jan. 1: *The Women; Dinner at Eight;* New Year's Eve party midnight Dec. 31, advance tickets available ($15). Jan. 2: *Now, Voyager; Dark Victory.* Jan. 3: *A Man and a Woman; Live for Life.* Jan. 4–5: *Young and Innocent; Murder.* Jan. 6: *Two Women; The Bicycle Thief.*

11. **ST. MARKS CINEMA**—Second Ave. nr. St. Mark's Pl. 533-9292. Thru Jan. 3: *Country; Splash.*

13. **CINEMA VILLAGE**—12th St. E. of Fifth Ave. 924-3363. Thru Jan. 1: *Blade Runner; A Clockwork Orange.* Jan. 2–3: *Love and Anarchy; The Seduction of Mimi.* Jan. 4–5: *Polyester; Trash.* Jan. 6–8: *Hammett; The State of Things.*

14. **GREENWICH PLAYHOUSE**—Greenwich Ave. at 12th St. 929-3350. #1—*The Killing Fields.* #2—*Johnny Dangerously.*

16. **QUAD CINEMA**—13th St. W. of Fifth Ave. 255-8800. #1—*Choose Me.* #2—*A Soldier's Story.* #3—*Places in the Heart.* #4—Thru Jan. 3: *The Ploughman's Lunch.* Beg. Jan. 4: *A Nos Amours.*

14th–41st Streets

20. **23RD STREET WEST TRIPLEX**—Bet. Eighth and Ninth Aves. 989-0060. #1—*Pinocchio.* #2—*Micki & Maude.* #3—*Starman.*

21. **GRAMERCY**—23rd St. nr. Lexington Ave. 475-1660. *City Heat.*

22. **BAY CINEMA**—Second Ave. nr. 32nd St. 679-0160. *Starman.*

23. **MURRAY HILL**—34th St. nr. Third Ave. 685-7652. *Dune.*

24. **34TH STREET EAST**—Nr. Second Ave. 683-0255. *Micki & Maude.*

25. **LOEWS 34TH STREET SHOWPLACE**—Nr. Second Ave. 532-5544. #1—*2010.* #2—*Beverly Hills Cop.* #3—*The Cotton Club.*

42nd–60th Streets

30. **RKO NATIONAL TWIN**—B'way nr. 44th St. 869-0950. #1—*Runaway.* #2—*Micki & Maude.*

31. **LOEWS ASTOR PLAZA**—44 St. at B'way. 869-8340. *2010.*

32. **CRITERION CENTER**—B'way nr. 45th St. 354-0900. #1—*Johnny Dangerously.* #2—*City Heat.* #3—*Starman.* #4—*Supergirl.* #5—*Purple Rain.* #6—*A Nightmare on Elm Street.*

33. **LOEWS STATE**—B'way nr. 45th St. 575-5060. #1—*The Cotton Club.* #2—*Beverly Hills Cop.*

35. **EMBASSY 1**—B'way nr. 46th St. 757-2408. *Pinocchio.*

36. **MOVIELAND**—B'way nr. 47th St. 757-8320. *Dune.*

37. **RKO WARNER TWIN**—B'way nr. 47th St. 315-8425. #1—*The Flamingo Kid.* #2—*Protocol.*

38. **EMBASSY 2**—B'way nr. 47th St. 730-7262. *Falling in Love.* **EMBASSY 3**—*Places in the Heart.* **EMBASSY 4**—*The Brother From Another Planet.*

39. **HOLLYWOOD TWIN CINEMA**—Eighth Ave. nr. 47th St. 246-0717. #1—Thru Dec. 31: *The Seven Samurai.* Jan. 1–2: *Android; The Last Starfighter.* Jan. 3–5: *Diva; La Balance.* Jan. 6–7: *Roman Holiday; Breakfast at Tiffany's.* #2—Dec. 31–Jan. 1: *Mean Streets; Scarface* (1983). Jan. 2–3: *Performance; McVicar.* Jan. 4–5: *Tender Mercies; Local Hero.* Jan. 6: *Star Trek II: The Wrath of Khan; Star Trek III: The Search for Spock.*

41. **UNITED ARTISTS TWIN**—B'way nr. 49th St. 247-1633. #1—*Starman.* #2—*Breakin' 2 Electric Boogaloo.*

42. **EMBASSY 49TH STREET**—Nr. Seventh Ave. 757-7003. *Pinocchio.*

44. **GUILD 50TH STREET**—W. of Fifth Ave. 757-2406. *A Soldier's Story.*

45. **ZIEGFELD**—54th St. nr. Ave. Americas. 765-7600. *A Passage to India.*

46. **EASTSIDE CINEMA**—Third Ave. nr. 55th St. 755-3020. *Breakin' 2 Electric Boogaloo.*

47. **CARNEGIE HALL CINEMA**—Seventh Ave. nr. 57th St. 757-2131. *The Bostonians.*

48. **SUTTON**—57th St. nr. Third Ave. 759-1411. *Mass Appeal.*

50. **FESTIVAL**—57th St. nr. Fifth Ave. 757-2715. "French Film Festival." Thru Jan. 1: "Films for the Holidays." Dec. 31: *1789.* Jan. 1: *Santa Claus Is a Stinker.* Jan. 2–14: "Light Comedies." Jan. 2–3: *Une Chambre en Ville.* Jan. 4: *A Matter of Resistance.* Jan. 5–6: *High Spirits.*

51. **57TH STREET PLAYHOUSE**—W. of Ave. Americas. 581-7360. *Stop Making Sense.*

54. **GOTHAM CINEMA**—Third Ave. nr. 58th St. 759-2262. *The Flamingo Kid.*

55. **PLAZA**—58th St. nr. Madison Ave. 355-3320. *Paris, Texas.*

56. **PARIS**—58th St. W. of Fifth Ave. 688-2013. *A Sunday in the Country.*

57. **D. W. GRIFFITH**—59th St. nr. Second Ave. 759-4630. *Places in the Heart.*

58. **MANHATTAN**—59th St. bet. Second and Third Aves. 935-6420. #1—*City Heat.* #2—*Johnny Dangerously.*

60. **BARONET**—Third Ave. nr. 59th St. 355-1663. *Micki & Maude.* **CORONET**—*Starman.*

61. **CINEMA 3**—59th St. W. of Fifth Ave. 752-5959. *Mass Appeal.*

62. **CINEMA I**—Third Ave. nr. 60th St. 753-6022. *Birdy.* **CINEMA II**—753-0774. *The Killing Fields.*

61st Street and Above
East Side

70. **UA GEMINI TWIN**—Second Ave. nr. 64th St. 832-1670. #1—*Protocol.* #2—832-2720. *Dune.*

71. **BEEKMAN**—Second Ave. nr. 65th St. 737-2622. *The River.*

72. **LOEWS NEW YORK TWIN**—Second Ave. nr. 66th St. 744-7339. #1—*Runaway.* #2—*2010.*

73. **68TH STREET PLAYHOUSE**—On Third Ave. 734-0302. *The Gods Must Be Crazy.*

74. **LOEWS TOWER EAST**—Third Ave. nr. 72nd St. 879-1313. *Falling in Love.*

78. **UA EAST**—First Ave. at 85th St. 249-5100. *Breakin' 2 Electric Boogaloo.*

80. **LOEWS ORPHEUM**—86th St. nr. Third Ave. 289-4607. #1—*Beverly Hills Cop.* #2—*The Cotton Club.*

82. **86TH STREET EAST**—Nr. Third Ave. 249-1144. *A Soldier's Story.*

83. **RKO 86TH STREET TWIN**—Nr. Lexington Ave. 289-8900. #1—*City Heat.* #2—*Johnny Dangerously.*

84. **COSMO**—116th St. nr. Lexington Ave. 534-0330. *Breakin' 2 Electric Boogaloo; Sheena.*

61st Street and Above
West Side

85. **PARAMOUNT**—B'way at 61st St. 247-5070. *Mrs. Soffel.*

86. **LINCOLN PLAZA CINEMAS**—B'way nr. 63rd St. 757-2280. #1—*A Love in Germany.* #2—*Man of Flowers.* #3—*Amadeus.*

88. **CINEMA STUDIO**—B'way at 66th St. 877-4040. #1—*Bizet's Carmen.* #2—*Stranger Than Paradise.*

89. **REGENCY—B'way nr. 67th St.** 724-3700. Thru Jan. 1: *The Awful Truth; A Letter to Three Wives;* free champagne and refreshments following 10 p.m. show Dec. 31. Jan. 2–5: *Seven Brides for Seven Brothers; The Wizard of Oz.* Jan. 6–7: *Lost Horizon* (1937); *The Good Earth.*

90. **EMBASSY 72ND STREET TWIN—On B'way.** 724-6745. #1—*The Brother From Another Planet.* #2—*A Soldier's Story.*

92. **LOEWS 83RD STREET QUAD—On B'way.** 877-3190. #1—*The Killing Fields.* #2—*Beverly Hills Cop.* #3—*The Cotton Club.* #4—*Dune.*

93. **NEW YORKER—B'way nr. 88th St.** 580-7900. #1—*Micki & Maude.* #2—*Protocol.*

95. **THALIA—95th St. W. of B'way.** 222-3370. Dec. 31: *Juliet of the Spirits; I Vitelloni.* Jan. 1: *I Heard It Through the Grapevine; Native Son.* Jan. 2: *The Hunger; Repulsion.* Jan. 3: *Chinatown; The Postman Always Rings Twice* (1981). Jan. 4: *The Last Wave; Smash Palace.* Jan. 5: *The Seduction of Mimi; Love and Anarchy.* Jan. 6: *Andrei Rublev.*

96. **METRO CINEMA—B'way nr. 99th St.** 222-1200. Dec. 31: *Persona; The Silence.* Jan. 1: *The Right Stuff.* Jan. 2: *Red River; The Searchers.* Jan. 3: *Aguirre, the Wrath of God; The Mystery of Kaspar Hauser.* Jan. 4: *Le Bal; La Ronde.* Jan. 5: *Barry Lyndon.* Jan. 6: *Holiday; The Philadelphia Story.*

97. **OLYMPIA QUAD—B'way nr. 107th St.** 865-8128. #1—*Breakin' 2 Electric Boogaloo.* #2—*Pinocchio.* #3—*The Terminator.* #4—*City Heat.*

98. **RKO COLISEUM TWIN—B'way at 181st St.** 927-7200. #1—Thru Jan. 3: *City Heat.* Beg. Jan. 4: *The Mutilator.* #2—*Breakin' 2 Electric Boogaloo.*

99. **ALPINE—Dyckman St. at B'way.** 567-3587. Thru Jan. 3: *Breakin' 2 Electric Boogaloo; Flashpoint.* Beg. Jan. 4: *The Mutilator; Pieces.*

Museums, Societies, Etc.

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. and Central Park West. 873-4225; Naturemax: 496-0900. Free with museum adm.: "Pacific Peoples Film Program." Jan. 5, 2–4:30 p.m.: *The Bikinians, Namaki,* and *The Navigators.* Jan. 6, 2–4:30 p.m.: *First Contact, Man Blong Custom,* and *Sharkcallers of Kontu.* Naturemax Theater: Adm. $3; senior citizens and children $1.50 (each film): Daily 10:30 a.m.–3:30 p.m. (Wed., –4:30 p.m., Sat.–Sun., –4:40 p.m.): *To Fly,* and *Living Planet;* Adm. $4.50; senior citizens and children $3 (double feature): Fri., 4:30 p.m., Fri.–Sat., 6 & 7:30 p.m.: *To Fly,* and *Living Planet.*

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Adm. $2.50; senior citizens $1. Jan. 2, 8 p.m.: *The Count of Monte Cristo* (1934) by Rowland Lee, with Robert Donat.

EAST HAMPTON HISTORICAL SOCIETY—Ashawagh Hall, Parsons Pl. off Springs-Fireplace Rd., East Hampton, N.Y. 516-324-6850. Adm. $2.50; members, senior citizens, and students $2. Jan. 2, 7:30 p.m.: *The General* (1927) by Buster Keaton.

GUGGENHEIM MUSEUM—Fifth Ave. at 89th St. 360-3500. Free with museum adm. Jan. 5–6, 1–4 p.m.: *Robert Motherwell* and *Motherwell/Alberti: A la pintura* by Michael Blackwood Productions.

GUILD HALL—158 Main St., East Hampton, N.Y. 516-324-4050. Adm. $4; members, senior citizens, and students $3.50. Jan. 5, 8 p.m.: *The Angel Levine* (1970) by Jan Kadar, with Zero Mostel and Harry Belafonte.

JAPAN SOCIETY—333 E. 47th St. 832-1155. Adm. $4; members, senior citizens, and students $3. "Before *Rashomon:* Japanese Film Treasures of the '30s and '40s." Jan. 4, 7:30 p.m.: *The Bride Talks in Her Sleep* (1933) by Heinosuke Gosho. Jan. 5, 2 p.m.: *The Four Seasons of Children,* Parts I and II (1939) by Hiroshi Shimizu. Jan. 6, 2 p.m.: *Mr. Thank You* (1936) by Hiroshi Shimizu, and *The Burden of Life* (1935) by Heinosuke Gosho.

JEWISH MUSEUM—Fifth Ave. at 92nd St. 860-1889. Free with museum adm.: Sun. at 11:30 a.m. & 12:30 p.m., Mon. at 1 & 2:30 p.m., Fri. at 12:30 & 1:30 p.m.: "Jewish Americana on Television." Thru Jan. 4: *The Heritage of Martin Luther King Jr.* (1971) and *A Conversation: Rabbi Abraham J. Heschel* (1971). Jan. 6–11: *Kasrilevka on the Mississippi* (1955) and *A Neighbor* (1955).

THE KITCHEN—59 Wooster St. 925-3615. Free. Video Viewing Room: Thru Jan. 5: Tue.–Sat., 1 p.m.: *Virtual Play: the double monkey wrench in Black's machinery* (1984) by Steve Fagin; 2:30 p.m.: *Der Reise (Le Géant)* (1983) by Michael Klier; 4 p.m.: *En Passant* (1984) by Klier. Video installation: Thru Jan. 5, Tue.–Sat., 1–6 p.m.: *Two Fields* by Joe Beirne.

MUSEUM OF BROADCASTING—1 E. 53rd St. 752-7684. Free with museum adm. Thru Jan. 31: "A Tribute to Thames Television." Thru Jan. 31: "Charlie Brown—A Boy for All Seasons: 20 Years on Television."

MUSEUM OF MODERN ART—11 W. 53rd St. 708-9490. Free with museum adm. Video: Thru Jan. 1 (in the **Video Gallery**): "A Tribute to WNET/Thirteen Television Laboratory." Beg. Jan. 3: "Video From Vancouver to San Diego." Jan. 7, 6:30 p.m. (in **Theater 2**): "Video Viewpoints": Marina Abramovic, "Nightsea Crossing"; the artist will present her recent work, *Terra degli Dea Madre.* Films: **Theater 1:** "British Film": Dec. 31, 2:30 p.m.: *Pink String and Sealing Wax* (1945) by Robert Hamer. Jan. 1, 2:30 p.m.: *The Overlanders* (1946) by Harry Watt; 6 p.m.: *Painted Boats (The Girl on the Canal)* (1946) by Charles Crichton. Jan. 3, 2:30 p.m.: (See Jan. 1, 6 p.m.); 6 p.m.: *The Halfway House* (1944) by Basil Dearden. Jan. 4, 2:30 p.m.: (See Jan. 3, 6 p.m.); 6 p.m.: *The Bells Go Down* (1943) by Basil Dearden. Jan. 5, 2 p.m.: *The Loves of Joanna Godden* (1947) by Charles Frend; 5 p.m.: *Saraband for Dead Lovers (Saraband)* (1948) by Basil Dearden. Jan. 6, 2 p.m.: *Whisky Galore! (Tight Little Island)* (1949) by Alexander Mackendrick; 5 p.m.: *It Always Rains on Sunday* (1947) by Robert Hamer. **Theater 2:** "Recent Films From West Germany." Jan. 1, 2 p.m.: *Rita Ritter* (1983) by Herbert Achternbusch; 5 p.m.: *Room 666* (1984) by Wim Wenders. Jan. 3, 3 & 6:30 p.m.: "What's Happening?": *The Work I've Done* (1983) by Ken Fink. Jan. 4, 3 p.m.: *The Image of Dorian Gray in the Yellow Press* (1984) by Ulrike Ottinger; 6:30 p.m.: *Horror Vacui (The Fear of Emptiness)* (1984) by Rosa von Praunheim. Jan. 5, 2:30 p.m.: (See Jan. 1, 5 p.m.); 5:30 p.m.: *Edith's Diary* (1984) by Hans W. Geissendorfer. Jan. 6, 2:30 p.m.: (See Jan. 5, 5:30 p.m.); 5:30 p.m.: *Lolita* (1962) by Stanley Kubrick, with James Mason.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $4; members $2.50; senior citizens and children $2. Dec. 31, 7 p.m. (special adm.; advance reservations necessary): *Gold Diggers of 1933* (1933) by Mervyn LeRoy and Busby Berkeley, and New Year's Eve party. Jan. 1, 7 & 9 p.m.: *Top Secret!* (1984) by Jim Abrahams, David Zucker, and Jerry Zucker. Jan. 2–3, 7:30 & 9:15 p.m.: *L'Age d'Or* (1930) and *Un Chien Andalou* (1928) by Luis Buñuel and Salvador Dali. Jan. 4–5, 7:30 & 10 p.m.: *The Bostonians* (1984) by James Ivory, with Christopher Reeve and Vanessa Redgrave. Jan. 6, 3 & 7:30 p.m.: *Giant* (1956) by George Stevens, with Elizabeth Taylor and James Dean.

NEW YORK LEAGUE FOR THE HARD OF HEARING—71 W. 23rd St. 741-7650. Free; captioned for the hearing-impaired. Jan. 5, 1:30 p.m.: *Alice Doesn't Live Here Anymore* (1975) by Martin Scorsese, with Ellen Burstyn.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Free. Jan. 3, 12 noon: *Saudi Arabia: The Oil Revolution* (1976), and *Sadat's Eternal Egypt* (1980). Jan. 5, 2:30 p.m.: Tribute to New Zealand filmmaker Len Lye.

PARRISH ART MUSEUM—25 Job's Lane, Southampton, N.Y. 516-283-2118. Adm. $3. "Eye on Reality: The Documentary Film." Jan. 3, 7 p.m.: *Fellini: A Director's Notebook, Ballet With Edward Villella,* and *John Hartford.*

PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $5; members, senior citizens, and students $4. Tue.–Sun. at 6, 8 & 10 p.m., Fri.–Sun. at 4 p.m. *Oedipus Rex* (1967) by Pier Paolo Pasolini. Free: Fri.–Sun., 2 p.m.: *Breaking the Silence: The Generation After the Holocaust* (1983) by Edward A. Mason.

QUEENS MUSEUM—N.Y.C. Bldg., Flushing Meadow/Corona Park, Queens. 718-592-5555. Free with museum adm. Jan. 5, 2 p.m.: *Goya: His Life and Art* (1980) by Jesus Fernandez Santos.

Bronx

100. **ALLERTON—Allerton Ave. nr. Cruger.** 547-2444. #1—*The Flamingo Kid.* #2—*Beverly Hills Cop.* #3—*Starman.* #4—*The Cotton Club.*

102. **CAPRI—E. Fordham Rd. nr. Jerome Ave.** 367-0558. *Johnny Dangerously.*

103. **CIRCLE—Westchester Ave. at E. 177th St.** 863-2100. #1—*The Cotton Club.* #2—*Breakin' 2 Electric Boogaloo.*

104. **CITY—2081 Bartow Ave. in Co-op City.** 379-4998. #1—*Beverly Hills Cop.* #2—*Falling in Love.*

105. **DALE—W. 231st St. at B'way.** 884-5300. #1—*Beverly Hills Cop.* #2—*Micki & Maude.*

106. **DOVER—Boston Rd. at E. 174th St.** 542-3511. Thru Jan. 3: *Breakin' 2 Electric Boogaloo; Young Warriors.* Beg. Jan. 4: *The Mutilator; Pieces.*

109. **INTERBORO—E. Tremont Ave. nr. Bruckner Blvd.** 792-2100. #1—*Protocol.* #2—*Pinocchio.* #3—Tent.: *Starman; Dune.* #4—*City Heat.*

110. **KENT—E. 167th St. nr. Grand Conc.** 367-1288. Thru Jan. 3: *Breakin' 2 Electric Boogaloo; Ninja III: The Domination.* Beg. Jan. 4: *The Mutilator; Pieces.*

111. **LOEWS AMERICAN—East Ave. at Metropolitan.** 828-3322. #1—*Beverly Hills Cop.* #2—*City Heat.*

112. **LOEWS PARADISE—E. 188th St. at Grand Conc.** 367-1288. #1—*2010.* #2—*Pinocchio.* #3—*Beverly Hills Cop.* #4—*The Cotton Club.*

113. **LOEWS RIVERDALE—W. 259th St. at Riverdale Ave.** 884-2260. *Falling in Love.*

114. **PALACE—Unionport Rd. at E. Tremont Ave.** 829-3900. #1—*Starman.* #2—*Dune.* #3—*2010.* #4—*Pinocchio.*

115. **RKO FORDHAM—E. Fordham Rd. at Valentine Ave.** 367-3050. #1—*The Flamingo Kid.* #2—*Micki & Maude.* #3—*Dune.* #4—*Protocol.*

117. **VALENTINE—E. Fordham Rd. at Valentine Ave.** 584-9583. #1—*City Heat.* #2—*Starman.* #3—*Breakin' 2 Electric Boogaloo.*

118. **WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy.** 409-9030. #1—*Beverly Hills Cop.* #2—*Pinocchio.* #3—*Micki & Maude.* #4—*Starman.* #5—*The Cotton Club.* #6—*2010.* #7—*Protocol.* #8—*City Heat.* #9—*Dune.* #10—*Breakin' 2 Electric Boogaloo.* #11—*Falling in Love.*

Brooklyn

(Area Code 718)

201. **BAY RIDGE-FORTWAY—Ft. Hamilton Pkwy. at 68th St.** 238-4200. #1—*Beverly Hills Cop.* #2—*Pinocchio.* #3—*Dune.* #4—*City Heat.* #5—Thru Jan. 3: *2010.* Beg. Jan. 4: *The Mutilator.*

202. **BAY RIDGE-LOEWS ALPINE—Fifth Ave. at 69th St.** 748-4200. #1—*The Cotton Club.* #2—*Breakin' 2 Electric Boogaloo.*

203. **BENSONHURST-BENSON—86th St. at 20th Ave.** 372-1617. #1—*The Cotton Club.* #2—*Protocol.*

205. **BENSONHURST-LOEWS ORIENTAL—86th St. at 18th Ave.** 236-5001. #1—*Beverly Hills Cop.* #2—*2010.* #3—*Falling in Love.*

206. **BENSONHURST-MARBORO—Bay Pkwy. at 69th St.** 232-4000. #1—*Micki & Maude.* #2—*Johnny Dangerously.* #3—*Breakin' 2 Electric Boogaloo.* #4—*City Heat.*

208. **BOROUGH PARK-WALKER—18th Ave. at 64th St.** 232-4500. *Starman.*

210. **BRIGHTON BEACH-OCEANA—Brighton Beach Ave. at Coney Island Ave.** 743-4333. #1—*Beverly Hills Cop.* #2—*The Cotton Club.* #3—*Dune.* #4—*City Heat.* #5—Thru Jan. 3: *2010.* Beg. Jan. 4: *The Mutilator.* #6—*Breakin' 2 Electric Boogaloo.*

211. **BROOKLYN HEIGHTS-CINEMA—Henry St. at Orange.** 596-7070. #1—Thru Jan. 3: *Falling in Love.* #2—Thru Jan. 3: *City Heat.*

212. **CANARSIE-TRIPLEX—Ave. L at E. 93rd St.** 251-0700. #1—*Dune.* #2—*Protocol.* #3—*Starman.*

213. **COBBLE HILL-TWIN—Court St. at Butler.** 596-9113. #1—*Protocol.* #2—*2010.*

214. **DOWNTOWN BROOKLYN-DUFFIELD—Duffield St. at Fulton.** 624-3591. #1—*Breakin' 2 Electric Boogaloo.* #2—Tent.: *City Heat.*

215. **DOWNTOWN BROOKLYN-LOEWS METROPOLITAN—Fulton St. at Jay.** 875-4024. #1—*Beverly Hills Cop.* #2—*The Cotton Club.* #3—*Starman.* #4—*Dune.*

220. **FLATBUSH-RKO KENMORE—Church Ave. nr. Flatbush Ave.** 284-5700. #1—*Dune.* #2—*Beverly Hills Cop.* #3—*City Heat.* #4—*The Cotton Club.*

223. **FLATLANDS-LOEWS GEORGETOWNE—Ralph Ave. at Ave. K.** 763-3000. #1—*Beverly Hills Cop.* #2—*The Cotton Club.*

225. **FLATLANDS-RKO KINGS PLAZA—Flatbush Ave. at Ave. U.** 253-1110. #1—*2010.* #2—*Johnny Dangerously.* #3—*City Heat.* #4—*Breakin' 2 Electric Boogaloo.*

228. **GREENPOINT-CHOPIN—Manhattan Ave. at Greenpoint Ave.** 389-1100. Beg. Jan. 4: *The Mutilator.*

231. **MIDWOOD-AVENUE U—At E. 16th St.** 336-1234. #1—Thru Jan. 3: *Supergirl.* Beg. Jan. 4: *Oh, God! You Devil.* #2—Thru Jan. 3: *The Terminator.*

234. **MIDWOOD-RKO KINGSWAY—Kings Hwy. at Coney Island Ave.** 645-8588. #1—*Protocol.* #2—*Micki & Maude.* #3—Thru Jan. 3: *Falling in Love.* Beg. Jan. 4: *The Mutilator.* #4—*Starman.* #5—*The Flamingo Kid.*

235. **MIDWOOD-RKO MIDWOOD—Ave. J at E. 13th St.** 377-1718. *Pinocchio.*

236. **PARK SLOPE-PLAZA—Flatbush Ave. nr. Eighth Ave.** 636-0170. #1—*Micki & Maude.* #2—*Dune.*

237. **RIDGEWOOD-RIDGEWOOD—Myrtle Ave. at Putnam.** 821-5993. #1—Thru Jan. 3: *City Heat.* #2—*Starman.* #3—*Beverly Hills Cop.*

238. **WILLIAMSBURG-COMMODORE—B'way at Rodney St.** 384-7259. #1—Thru Jan. 3: *Breakin' 2 Electric Boogaloo; Breakin'.* Beg. Jan. 4: *The Mutilator; Pieces.* #2—*The Cotton Club; Beat Street.*

Staten Island

(Area Code 718)

300. **ELTINGVILLE-AMBOY—** 356-3800. #1—*Micki & Maude.* #2—*Falling in Love.*

303. **NEW DORP-HYLAN—** 351-6601. #1—*Beverly Hills Cop.* #2—*Starman.*

304. **NEW DORP-LANE—** 351-2110. *The Cotton Club.*

305. **NEW DORP-RAE—** 979-0444. #1—*City Heat.* #2—*Breakin' 2 Electric Boogaloo.*

306. **NEW DORP-RKO FOX PLAZA—** 987-6800. #1—*The Flamingo Kid.* #2—*Dune.*

307. **NEW SPRINGVILLE-ISLAND—** 761-6666. #1—*Protocol.* #2—*Johnny Dangerously.*

308. **NEW SPRINGVILLE-RKO RICHMOND—** 761-3103. *2010.*

Queens

(Area Code 718)

401. **ASTORIA-UA ASTORIA—Steinway St. at 30th Ave.** 545-9470. #1—*City Heat.* #2—*Breakin' 2 Electric Boogaloo.* #3—*Starman.* #4—*Dune.*

402. **BAYSIDE-LOEWS BAY TERRACE—Bell Blvd. at 26th Ave.** 428-4040. #1—*City Heat.* #2—*2010.*

403. **BAYSIDE-MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave.** 225-7711. #1—*Protocol.* #2—*Micki & Maude.* #3—*Breakin' 2 Electric Boogaloo.* #4—*Dune.*

406. **CORONA-PLAZA—Roosevelt Ave. nr. 103rd St.** 639-7722. Thru Jan. 3: *Pinocchio; Dumbo.* Beg. Jan. 4: *Terror in the Aisles; 10 to Midnight.*

407. **DOUGLASTON-MOVIEWORLD—L.I. Expwy. at Cross Island Pkwy.** 423-7200. #1—*The Cotton Club.* #2—*Protocol.* #3—*Johnny Dangerously.* #4—*The Flamingo Kid.* #5—*Dune.* #6—*Johnny Dangerously.* #7—*The Flamingo Kid.*

408. **ELMHURST-LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd.** 429-4770. #1—*Beverly Hills Cop.* #2—*The Cotton Club.*

410. **FLUSHING-PARSONS—Parsons Blvd. nr. Union Tpke.** 591-8555. #1—*Starman.* #2—*The Cotton Club.* #3—*Dune.* #4—*Pinocchio.*

411. **FLUSHING-RKO KEITHS—Northern Blvd. at Main St.** 353-4000. #1—*Beverly Hills Cop.* #2—*Breakin' 2 Electric Boogaloo.* #3—*Johnny Dangerously.*

412. **FLUSHING-RKO PROSPECT—Main St. nr. 41st Rd.** 359-1050. #1—*City Heat.* #2—*Micki & Maude.* #3—*Protocol.*

413. **FLUSHING-UA QUARTET—Northern Blvd. at 160th St.** 359-6777. #1—*The Flamingo Kid.* #2—*Starman.* #3—*Pinocchio.* #4—*The Cotton Club.*

414. **FLUSHING-UTOPIA—Union Tpke. at 188th St.** 454-2323. #1—*2010.* #2—*Micki & Maude.*

416. **FOREST HILLS-CINEMART—Metropolitan Ave. at 72nd Rd.** 261-2244. #1—Thru Jan. 3: *Places in the Heart.* #2—*Pinocchio.*

417. **FOREST HILLS-CONTINENTAL—Austin St. nr. 70th Ave.** 544-1020. Program unavailable.

418. **FOREST HILLS-FOREST HILLS—71st Ave. nr. Queens Blvd.** 261-7866. #1—*Starman.* #2—*Johnny Dangerously.*

419. **FOREST HILLS-LOEWS TRYLON—Queens Blvd. nr. 66th Ave.** 459-8944. *Falling in Love.*

420. **FOREST HILLS-MIDWAY—Queens Blvd. at 71st Rd.** 261-8572. #1—*City Heat.* #2—*Protocol.* #3—*The Flamingo Kid.* #4—*Micki & Maude.*

422. **FRESH MEADOWS-CINEMA CITY—Horace Harding Expwy. at 183rd St.** 357-9100. #1—*The Cotton Club.* #2—*Starman.* #3—*Falling in Love.* #4—*Protocol.* #5—*Dune.*

423. **FRESH MEADOWS-RKO MEADOWS—Horace Harding Blvd. at 190th St.** 454-6800. #1—*Breakin' 2 Electric Boogaloo.* #2—*Beverly Hills Cop.*

424. **GLEN OAKS-RKO—Union Tpke. at 255th St.** 347-7777. *Breakin' 2 Electric Boogaloo.*

426. **JACKSON HEIGHTS-BOULEVARD—Northern Blvd. at 83rd St.** 335-0170. #1—*Beverly Hills Cop.* #2—*Micki & Maude.* #3—*The Cotton Club.*

427. **JACKSON HEIGHTS-COLONY—82nd St. nr. Roosevelt Ave.** 478-6777. #1—Thru Jan. 3: *Pinocchio.* #2—*Dune.*

428. **JACKSON HEIGHTS-JACKSON—82nd St. at Roosevelt Ave.** 335-0242. #1—Thru Jan. 3: *City Heat.* #2—Thru Jan. 3: *Breakin' 2 Electric Boogaloo.* Beg. Jan. 4: *Runaway.* #3—*Starman.*

433. **JAMAICA-ROCHDALE—Baisley Blvd. at N.Y. Blvd.** 276-5300. *Beverly Hills Cop; The Woman in Red.*

436. **KEW GARDENS HILLS-MAIN STREET—Nr. 72nd Dr.** 268-3636. Thru Jan. 3: *The Terminator; A Nightmare on Elm Street.* Beg. Jan. 4: *Oh, God! You Devil; American Dreamer.*

438. **MIDDLE VILLAGE-ARION—Metropolitan Ave. nr. 74th St.** 894-4183. Program unavailable.

439. **OZONE PARK-CROSSBAY—Rockaway Blvd. at Woodhaven Blvd.** 848-1738. #1—*Starman.* #2—*City Heat.*

442. **REGO PARK-DRAKE—Woodhaven Blvd. at 63rd Ave.** 639-0600. Thru Jan. 3: *The Terminator; First Blood.*

443. **REGO PARK-LOEWS LEFRAK CITY—99th St. bet. 57th Ave. and L.I. Expwy.** 699-4700. #1—*Pinocchio.* #2—Program unavailable. #3—*The Terminator.*

445. **RICHMOND HILL-LEFFERTS—Liberty Ave. at 122nd. St.** 843-8240. Program unavailable.

447. **ROCKAWAY PARK-SURFSIDE—Rockaway Beach Blvd. at Beach 105th St.** 945-4632. #1—*Starman; The Terminator.* #2—*Breakin' 2 Electric Boogaloo.*

448. **SUNNYSIDE-CENTER—Queens Blvd. nr. 43rd St.** 784-3050. #1—*Starman.* #2—*2010.*

450. **WHITESTONE-CROSS ISLAND—Cross Island Pkwy. at 153rd St.** 767-2800. #1—*Beverly Hills Cop.* #2—*Falling in Love.*

451. **WOODHAVEN-HAVEN—Jamaica Ave. nr. 80th St.** 296-2325. Program unavailable.

Long Island

(Area Code 516)
Nassau County

500. **BALDWIN-GRAND AVENUE—** 223-2323. #1—*The Cotton Club.* #2—*Starman.*

501. **BALDWIN-RKO—** 223-9230. *Breakin' 2 Electric Boogaloo.*

502. **BELLEROSE-RKO—** 775-1351. Thru Jan. 1: *The Karate Kid.* Beg. Jan. 2: *The Little Drummer Girl.*

504. **BELLMORE-MOVIES—** 785-4486. Thru Jan. 3: *Places in the Heart.* Beg. Jan. 4: *Oh, God! You Devil.*

505. **BELLMORE-PLAYHOUSE—** 783-0088. Program unavailable.

511. **EAST MEADOW-FLICK—** 794-8008. #1—*Protocol.* #2—*Protocol.* #3—*Pinocchio.* #4—Thru Jan. 3: *Pinocchio.* Beg. Jan. 4: *A Soldier's Story.*

512. **EAST MEADOW-MEADOWBROOK—** 731-2423. #1—*Starman.* #2—*Micki & Maude.* #3—*Dune.* #4—*City Heat.*

514. **ELMONT-ARGO—** 437-0356. Program unavailable.

517. **FLORAL PARK-RKO FLORAL—** 352-2280. *Protocol.*

518. **FRANKLIN SQUARE-FRANLKIN—** 775-3257. #1—*2010.* #2—*Dune.*

519. **GARDEN CITY-RKO ROOSEVELT FIELD—** 741-4007. #1—*City Heat.* #2—*The Flamingo Kid.* #3—*Beverly Hills Cop.*

521. **GARDEN CITY PARK-RKO PARK EAST—** 741-8484. *Micki & Maude.*

523. **GREAT NECK-SQUIRE—** 466-2020. #1—*Dune.* #2—*Breakin' 2 Electric Boogaloo.* #3—*City Heat.*

524. **HEWLETT-RKO—** 791-6768. Thru Jan. 1: *The Karate Kid.* Beg. Jan. 2: *The Little Drummer Girl.*

526. **HICKSVILLE-HICKSVILLE—** 931-0749. #1—*Places in the Heart.* #2—*Micki & Maude.*

528. **HICKSVILLE-MID-PLAZA—** 433-2400. #1—*Starman.* #2—*Dune.* #3—*Protocol.* #4—*Pinocchio.* #5—*Johnny Dangerously.* #6—*A Soldier's Story.*

529. **LAWRENCE-RKO—** 371-0203. #1—*Micki & Maude.* #2—*Falling in Love.* #3—*Beverly Hills Cop.*

530. **LEVITTOWN-LEVITTOWN—** 731-0516. #1—*The Terminator; A Nightmare on Elm Street.* #2—Thru Jan. 3: *The Little Drummer Girl.* Beg. Jan. 4: *Oh, God! You Devil.*

531. **LEVITTOWN-LOEWS NASSAU—** 731-5400. #1—*Beverly Hills Cop.* #2—*2010.* #3—*Falling in Love.* #4—*Breakin' 2 Electric Boogaloo.* #5—*Runaway.* #6—*The Cotton Club.*

532. **LONG BEACH-LIDO—** 432-0056. Thru Jan. 3: *The Terminator; Beat Street.* Beg. Jan. 4: *A Nightmare on Elm Street; Caged Women.*

533. **LYNBROOK-LYNBROOK—** 593-1033. #1—*Starman.* #2—*The Cotton Club.* #3—*Dune.* #4—*Breakin' 2 Electric Boogaloo.*

534. **LYNBROOK-STUDIO ONE—** 599-1444. *Pinocchio.*

535. **MALVERNE-TWIN—** 599-6966. #1—*Amadeus.* #2—Thru Jan. 3: *The Terminator.* Beg. Jan. 4: *Oh, God! You Devil.*

536. **MANHASSET-MANHASSET—** 627-7887. #1—*Starman.* #2—*Johnny Dangerously.* #3—*Falling in Love.*

537. **MANHASSET-RKO CINEMA—** 627-1300. *Beverly Hills Cop.*

540. **MASSAPEQUA-PEQUA—** 799-6464. *Beverly Hills Cop.*

541. **MASSAPEQUA-THE MOVIES AT SUNRISE MALL—** 795-2244. #1—*Pinocchio.* #2—*Starman.* #3—*City Heat.* #4—*Protocol.* #5—*Breakin' 2 Electric Boogaloo.* #6—*The Cotton Club.* #7—*Micki & Maude.* #8—*Johnny Dangerously.* #9—*Johnny Dangerously.*

543. **MERRICK-TWIN—** 546-1271. #1—*2010.* #2—*City Heat.*

544. **MERRICK-MALL—** 523-4424. Program unavailable.

545. **NEW HYDE PARK-HERRICKS—** 747-0555. #1—*The Cotton Club.* #2—*Starman.*

547. **OCEANSIDE-OCEANSIDE—** 536-7565. #1—Program unavailable. #2—Program unavailable.

548. **OLD BETHPAGE-CINE CAPRI—** 752-1610. *Supergirl.*

550. **PLAINVIEW-OLD COUNTRY—** 931-4242. #1—*The Cotton Club.* #2—*Micki & Maude.*

551. **PLAINVIEW-RKO MORTON VILLAGE—** 938-2323. *2010.*

552. **PLAINVIEW-RKO TWIN—** 931-1333. #1—*Falling in Love.* #2—*Beverly Hills Cop.*

554. **PORT WASHINGTON-MOVIES—** 944-6200. #1—*Pinocchio.* #2—*The Cotton Club.* #3—*Protocol.*

557. **ROCKVILLE CENTRE-RKO FANTASY—** 764-8000. *2010.*

558. **ROCKVILLE CENTRE-RKO TWIN—** 678-3121. #1—*Protocol.* #2—*City Heat.*

559. **ROSLYN-ROSLYN—** 621-8488. #1—*Micki & Maude.* #2—*2010.*

561. **SYOSSET-SYOSSET—** 921-5810. #1—*The Flamingo Kid.* #2—*City Heat.* #3—*The Killing Fields.*

562. **SYOSSET-UA CINEMA 150—** 364-0700. *A Passage to India.*

566. **VALLEY STREAM-RKO GREEN ACRES—** 561-2100. #1—*Johnny Dangerously.* #2—*The Flamingo Kid.* #3—*Breakin' 2 Electric Boogaloo.*

567. **VALLEY STREAM-SUNRISE—** 825-5700. #1—*Protocol.* #2—*Beverly Hills Cop.* #3—*Pinocchio.* #4—*A Passage to India.* #5—*Starman.* #6—*Micki & Maude.* #7—*Dune.* #8—*The Killing Fields.*

#9—*The Cotton Club.* #10—*2010.* #11—*Runaway.* #12—*City Heat.* #13—*Falling in Love.*

571. **WANTAGH-RKO—** 781-6969. *Dune.*

573. **WESTBURY-DRIVE-IN—** 334-3400. #1—*Beverly Hills Cop.* #2—*Breakin' 2 Electric Boogaloo.* #3—*Starman.*

574. **WESTBURY-WESTBURY—** 333-1911. #1—*Places in the Heart.* #2—*Bizet's Carmen.*

Suffolk County

601. **BABYLON-BABYLON—** 669-3399. #1—*Protocol.* #2—*Starman.* #3—*Dune.*

602. **BABYLON-RKO—** 669-0700. #1—*The Flamingo Kid.* #2—*Micki & Maude.*

603. **BABYLON-SOUTH BAY—** 587-7676. #1—*Beverly Hills Cop.* #2—*Pinocchio.* #3—*Falling in Love.*

604. **BAY SHORE-CINEMA—** 665-1722. *Johnny Dangerously.*

606. **BAY SHORE-LOEWS SOUTH SHORE MALL—** 666-4000. #1—*City Heat.* #2—*2010.*

609. **BRENTWOOD-BRENTWOOD—** 273-3900. *Pinocchio.*

612. **CENTER MORICHES-CENTER—** 878-2100. Thru Jan. 3: *Pinocchio.*

616. **COMMACK-MULTIPLEX—** 462-6953. #1—*Beverly Hills Cop.* #2—*A Passage to India.* #3—*Pinocchio.* #4—*Protocol.* #5—*The Cotton Club.* #6—*Starman.* #7—*City Heat.* #8—*Breakin' 2 Electric Boogaloo.* #9—*2010.* #10—*Dune.* #11—*Falling in Love.*

617. **COMMACK-RKO—** 499-4545. #1—*Micki & Maude.* #2—*Johnny Dangerously.*

621. **CORAM-PINE—** 698-6442. #1—*Starman.* #2—*Breakin' 2 Electric Boogaloo.*

625. **EAST HAMPTON-CINEMAS—** 324-0448. #1—*Dune.* #2—*The Cotton Club.* #3—*City Heat.* #4—Thru Jan. 3 (tent.): *Falling in Love.* Beg. Jan. 4 (tent.): *Runaway.* #5—*Johnny Dangerously.*

627. **EAST SETAUKET-RKO FOX—** 473-2400. *Breakin' 2 Electric Boogaloo.*

628. **ELWOOD-ELWOOD—** 499-7800. #1—*Beverly Hills Cop.* #2—*Starman.*

629. **FARMINGVILLE-COLLEGE PLAZA—** 698-2200. #1—*Falling in Love.* #2—*Breakin' 2 Electric Boogaloo.*

632. **HUNTINGTON-RKO SHORE—** 421-5200. #1—*Beverly Hills Cop.* #2—*Breakin' 2 Electric Boogaloo.* #3—*2010.* #4—*Micki & Maude.*

633. **HUNTINGTON-RKO WHITMAN—** 423-1300. *City Heat.*

634. **HUNTINGTON-RKO YORK—** 421-3911. *Dune.*

635. **ISLIP-ISLIP—** 581-5200. #1—*Protocol.* #2—*Micki & Maude.* #3—*Dune.*

637. **LAKE GROVE-RKO SMITH HAVEN MALL—** 724-9550. *Johnny Dangerously.*

638. **LAKE RONKONKOMA-LAKESIDE—** 981-7100. Thru Jan. 3: *Pinocchio.*

639. **LINDENHURST-LINDENHURST—** 888-5400. Thru Jan. 3: *The Terminator.* Beg. Jan. 4: *Oh, God! You Devil.*

640. **MATTITUCK-MATTITUCK—** 298-4405. #1—*2010.* #2—*Starman.* #3—*Protocol.*

642. **NESCONSET-SMITHTOWN ALL-WEATHER INDOOR—** 265-8118. *Micki & Maude.* **OUTDOOR**—*Starman; Sheena.*

643. **NORTH BABYLON-NORTH BABYLON—** 667-2495. #1—*The Cotton Club.* #2—*Breakin' 2 Electric Boogaloo.*

644. **NORTHPORT-NORTHPORT—** 261-8600. *Pinocchio.*

648. **PATCHOGUE-TRIPLEX—** 475-0601. #1—*Protocol.* #2—*Beverly Hills Cop.* #3—*Starman.*

649. **PATCHOGUE-RKO PLAZA—** 475-5225. #1—*Dune.* #2—*Micki & Maude.*

650. **PATCHOGUE-SUNRISE ALL-WEATHER INDOOR—** 363-7200. *The Cotton Club.* **OUTDOOR**—*Breakin' 2 Electric Boogaloo; The Evil That Men Do.*

651. **PATCHOGUE-SUNWAVE—** 475-7766. #1—*City Heat.* #2—*The Flamingo Kid.*

653. **PORT JEFFERSON-MINI EAST—** 928-6555. *Dune.* **WEST**—*City Heat.*

654. **PORT JEFFERSON STATION-RKO BROOKHAVEN—** 473-1200. *Pinocchio.*

655. **RIVERHEAD-SUFFOLK—** 727-3133. *Breakin' 2 Electric Boogaloo.*

657. **SAG HARBOR-SAG HARBOR—** 725-0010. Thru Jan. 3: *Full Moon in Paris.* Beg. Jan. 4: *Old Enough.*

658. **SAYVILLE-SAYVILLE—** 589-0232. #1—*Starman.* #2—*Pinocchio.* #3—*2010.*

660. **SHIRLEY-TWIN—** 281-4466. #1—Thru Jan. 3: *Places in the Heart.* Beg. Jan. 4: *Oh, God! You Devil.* #2—*Pinocchio.*

662. **SMITHTOWN-SMITHTOWN—** 265-1551. *The Flamingo Kid.*

663. **SOUTHAMPTON-SOUTHAMPTON—** 283-1300. #1—*Beverly Hills Cop.* #2—*Micki & Maude.* #3—*Starman.*

664. **STONY BROOK-LOEWS—** 751-2300. #1—*Beverly Hills Cop.* #2—*The Cotton Club.* #3—*2010.*

666. **WEST ISLIP-TWIN—** 669-2626. #1—*Oh, God! You Devil.* #2—Thru Jan. 3: *Places in the Heart.*

667. **WESTHAMPTON-HAMPTON ARTS—** 288-2600. #1—*Beverly Hills Cop.* #2—*Micki & Maude.*

668. **WESTHAMPTON-WESTHAMPTON—** 288-1500. Tent.: *Protocol.*

New York State

(Area Code 914)
Westchester County

700. **BEDFORD VILLAGE-BEDFORD PLAYHOUSE—** 234-7300. #1—*Starman.* #2—*Protocol.*

701. **BEDFORD VILLAGE-CINEMA 22—** 234-9577. *Beverly Hills Cop.*

702. **BRONXVILLE-BRONXVILLE—** 961-4030. #1—*Micki & Maude.* #2—*Starman.* #3—*Protocol.*

705. **GREENBURGH-CINEMA 100—** 946-4680. #1—*The Cotton Club.* #2—*Micki & Maude.*

707. **HARRISON-SILVER SCREEN—** 835-2961. Thru Jan. 4: *The Trouble With Harry.* Jan. 5, 7–8: *Full Moon in Paris.*

708. **HARTSDALE-CINEMA—** 428-2200. #1—*Beverly Hills Cop.* #2—*A Passage to India.* #3—*Starman.* #4—*Protocol.*

709. **LARCHMONT-PLAYHOUSE—** 834-3001. *Protocol.*

710. **MAMARONECK-PLAYHOUSE—** 698-2200. #1—*The Flamingo Kid.* #2—*City Heat.* #3—*Dune.* #4—*Starman.*

711. **MOUNT KISCO-MOUNT KISCO—** 666-6900. #1—*City Heat.* #2—*Micki & Maude.*

712. **MOUNT VERNON-PARKWAY—** 664-3311. *Pinocchio.*

714. **NEW ROCHELLE-RKO PROCTORS—** 632-1100. #1—*Protocol.* #2—*Micki & Maude.* #3—*Breakin' 2 Electric Boogaloo.* #4—*Dune.* #5—*City Heat.* #6—*The Cotton Club.* #7—*Beverly Hills Cop.*

715. **NEW ROCHELLE-TOWN—** 632-4000. *2010.*

716. **OSSINING-ARCADIAN—** 941-5200. #1—Program unavailable. #2—Program unavailable. #3—Program unavailable.

717. **PEEKSKILL-BEACH—** 737-6262. #1—*2010.* #2—*The Cotton Club.* #3—*Johnny Dangerously.* #4—*Micki & Maude.* #5—*Pinocchio.*

719. **PEEKSKILL-WESTCHESTER MALL—** 528-8822. #1—*Beverly Hills Cop.* #2—*City Heat.* #3—*Starman.* #4—*The Flamingo Kid.*

720. **PELHAM-PICTURE HOUSE—** 738-3160. Thru Jan. 3: *Amadeus.*

721. **PLEASANTVILLE-ROME—** 769-0720. #1—*2010.* #2—*Beverly Hills Cop.*

722. **RYE-RYE RIDGE—** 939-8177. #1—*Beverly Hills Cop.* #2—*2010.*

723. **SCARSDALE-FINE ARTS—** 723-6699. *Falling in Love.*

724. **SCARSDALE-PLAZA—** 725-0078. Thru Jan. 3: *Pinocchio.* Beg. Jan. 4: *Places in the Heart.*

727. **WHITE PLAINS-GALLERIA—** 997-8198. #1—*City Heat.* #2—*Johnny Dangerously.*

728. **WHITE PLAINS-UA CINEMA—** 946-2820. *Breakin' 2 Electric Boogaloo.*

730. **YONKERS-CENTRAL PLAZA—** 793-3232. #1—*2010.* #2—*The Flamingo Kid.*

731. **YONKERS-KENT—** 237-3440. #1—Thru Jan. 3: *The Terminator.* Beg. Jan. 4: *Oh, God! You Devil.* #2—Thru Jan. 3: *A Nightmare on Elm Street.* Beg. Jan. 4 (tent.): *The Mutilator.*

732. **YONKERS-MOVIELAND—** 793-0002. #1—*Beverly Hills Cop.* #2—*Johnny Dangerously.* #3—*Dune.* #4—*City Heat.*

733. **YONKERS-PARK HILL—** 969-4477. #1—*Starman.* #2—*The Cotton Club.* #3—*Breakin' 2 Electric Boogaloo.* #4—*Pinocchio.*

735. **YORKTOWN HEIGHTS-TRIANGLE—** 245-7555. #1—*Dune.* #2—*Protocol.*

Rockland County

743. **NANUET-MALL—** 623-6336. Program unavailable.

744. **NANUET-ROUTE 59—** 623-3355. *Dune.*

745. **NANUET-THE MOVIES—** 623-0211. #1—*Protocol.* #2—*The Cotton Club.* #3—*Starman.* #4—*Micki & Maude.* #5—*2010.* #6—*Breakin' 2 Electric Boogaloo.*

746. **NEW CITY-TOWN—** 634-5100. #1—*Beverly Hills Cop.* #2—*2010.*

747. **NEW CITY-UA CINEMA 304—** 634-8200. #1—*City Heat.* #2—*Starman.*

748. **NYACK-CINEMA EAST—** 358-6631. *Falling in Love.*

751. **PEARL RIVER-CENTRAL—** 735-2530. *Beverly Hills Cop.*

752. **PEARL RIVER-PEARL RIVER—** 735-6500. *Pinocchio.*

754. **SPRING VALLEY-CINEMA 45—** 352-1445. *The Flamingo Kid.*

755. **SPRING VALLEY-PIX—** 425-6902. #1—*Falling in Love.* #2—*Micki & Maude.*

756. **STONY POINT-9 W CINEMA—** 942-0303. *Pinocchio.*

757. **SUFFERN-LAFAYETTE—** 357-6030. *Johnny Dangerously.*

759. **WEST HAVERSTRAW-PLAZA—** 947-2220. *The Cotton Club.*

Connecticut

(Area Code 203)
Fairfield County

772. **BRIDGEPORT-RKO MERRITT—** 372-3013. #1—*Johnny Dangerously.* #2—*Beverly Hills Cop.*

773. **BROOKFIELD-FINE ARTS—** 775-0070. #1—*Dune.* #2—*Starman.*

774. **DANBURY-CINE—** 743-2200. #1—*2010.* #2—*Protocol.* #3—*Micki & Maude.*

775. **DANBURY-CINEMA—** 748-2923. #1—Tent.: *Falling in Love.* #2—*Beverly Hills Cop.*

777. **DANBURY-PALACE—** 748-7496. #1—*City Heat.* #2—Tent.: *Runaway.* #3—*The Cotton Club.*

778. **DARIEN-PLAYHOUSE—** 655-0100. *Falling in Love; Micki & Maude.*

779. **FAIRFIELD-COMMUNITY—** 255-6555. #1—*Beverly Hills Cop.* #2—*Micki & Maude.*

780. **FAIRFIELD-COUNTY—** 334-1411. *Dune.*

781. **GREENWICH-CINEMA—** 869-6030. #1—*Dune.* #2—*Johnny Dangerously.*

782. **GREENWICH-PLAZA—** 869-4030. #1—Tent.: *Falling in Love.* #2—*Micki & Maude.* #3—*Starman.*

783. **NEW CANAAN-PLAYHOUSE—** 966-0600. *Protocol.*

784. **NORWALK-CINEMA—** 838-4504. #1—*Dune.* #2—Program unavailable.

785. **NORWALK-NORWALK—** 866-9202. *The Cotton Club.*

788. **SOUTH NORWALK-SONO—** 866-9202. Thru Jan. 4: *Stop Making Sense.* Jan. 5–8: *Swann in Love.*

789. **SPRINGDALE-STATE—** 325-0250. *Pinocchio.*

790. **STAMFORD-AVON—** 324-9205. #1—*City Heat.* #2—*Breakin' 2 Electric Boogaloo.*

791. **STAMFORD-CINEMA—** 324-3100. #1—*Beverly Hills Cop.* #2—Tent.: *Runaway.* #3—*The Cotton Club.*

792. **STAMFORD-PARK PLACE—** 323-1600. #1—Thru Jan. 3: *Amadeus.* #2—Thru Jan. 3: *Rope.*

793. **STAMFORD-RIDGEWAY—** 323-5000. #1—*2010.* #2—*Protocol.*

794. **TRUMBULL-TRANS-LUX—** 374-0462. #1—*2010.* #2—*City Heat.* #3—*Starman.*

795. **WESTPORT-FINE ARTS—** 227-3324. #1—Program unavailable. #2—*2010.* #3—227-9619. *Starman.* #4—226-6666. *City Heat.*

796. **WESTPORT-POST—** 227-0500. *Pinocchio.*

798. **WILTON-CINEMA—** 762-5678. *Protocol.*

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800. ARLINGTON-LINCOLN— 997-6873. #1—*Protocol.* #2—*Beverly Hills Cop.* #3—*Dune.*

801. HARRISON-WARNER— 482-8550. #1—*City Heat.* #2—*Starman.*

803. JERSEY CITY-HUDSON PLAZA— 433-1100. #1—*Micki & Maude.* #2—*Protocol.*

804. JERSEY CITY-LOEWS— 653-4600. #1—*Beverly Hills Cop.* #2—*2010.* #3—*The Cotton Club.*

805. JERSEY CITY-STATE— 653-5200. #1—*Dune.* #2—*Starman.* #3—*City Heat.* #4—*Breakin' 2 Electric Boogaloo.*

806. SECAUCUS-LOEWS HARMON COVE— 866-1000. #1—*City Heat.* #2—*Starman.* #3—*Runaway.* #4—*Breakin' 2 Electric Boogaloo.*

807. SECAUCUS-LOEWS MEADOW— 866-6161. #1—*2010.* #2—*Beverly Hills Cop.* #3—*Dune.* #4—*The Cotton Club.* #5—*Falling in Love.* #6—*Protocol.*

808. UNION CITY-CINEMA— 865-5600. #1—Thru Jan. 3: *The Terminator; Beat Street.* #2—Thru Jan. 3: *Supergirl; Sheena.* #3—Spanish films.

809. WEST NEW YORK-MAYFAIR— 865-2010. Thru Jan. 3: *A Nightmare on Elm Street; Caged Women.* Beg. Jan. 4: *Missing in Action; Revenge of the Ninja.*

Essex County

810. BLOOMFIELD-CENTER— 748-7900. *Micki & Maude.*

811. BLOOMFIELD-RKO ROYAL— 748-3555. #1—*Beverly Hills Cop.* #2—Thru Jan. 3: *City Heat.* Beg. Jan. 4: *The Mutilator.*

813. CEDAR GROVE-CINEMA 23— 239-1462. *Starman.*

814. EAST ORANGE-RKO HOLLYWOOD— 678-2262. Thru Jan. 3: *Breakin' 2 Electric Boogaloo; Breakin'.* Beg. Jan. 4: *The Mutilator; Pieces.*

815. IRVINGTON-CASTLE— 372-9324. #1—*Breakin' 2 Electric Boogaloo; Ninja Mission.* #2—*The Cotton Club; Beat Street.*

817. LIVINGSTON-COLONY— 992-0800. *Protocol.*

818. MAPLEWOOD-MAPLEWOOD— 763-3100. *Micki & Maude.*

819. MILLBURN-RKO— 376-0800. #1—*2010.* #2—*Dune.*

821. MONTCLAIR-CLARIDGE— 746-5564. #1—*Dune.* #2—*2010.* #3—*Falling in Love.*

822. MONTCLAIR-WELLMONT— 783-9500. #1—*Breakin' 2 Electric Boogaloo.* #2—*Protocol.* #3—*Pinocchio.*

823. NEWARK-DRIVE-IN— 344-2800. Blue—*Breakin' 2 Electric Boogaloo; The Evil That Men Do.* Red—*Beverly Hills Cop; Best Defense.* Green—*Starman; Against All Odds.*

825. NUTLEY-FRANKLIN— 667-1777. #1—*2010.* #2—*Starman.* #3—*Breakin' 2 Electric Boogaloo.*

827. UPPER MONTCLAIR-BELLEVUE— 744-1455. #1—*The Cotton Club.* #2—*The Flamingo Kid.* #3—*Runaway.*

828. VERONA-VERONA— 239-0880. *Micki & Maude.*

830. WEST ORANGE-ESSEX GREEN— 731-7755. #1—*Beverly Hills Cop.* #2—*Johnny Dangerously.* #3—*City Heat.*

Union County

840. BERKELEY HEIGHTS-BERKELEY— 464-8888. Thru Jan. 3: *Pinocchio.*

841. CRANFORD-RKO— 276-9120. #1—*Falling in Love.* #2—*2010.*

842. ELIZABETH-ELMORA— 352-3483. *Starman.*

846. LINDEN-TWIN— 925-9787. #1—*2010.* #2—*Dune.*

848. ROSELLE PARK-PARK— 245-0358. Thru Jan. 3: *Pinocchio.* Beg. Jan. 4: *Supergirl.*

849. SUMMIT-STRAND— 273-3900. *The Cotton Club.*

851. UNION-FIVE POINTS— 964-3466. *City Heat.*

852. UNION-LOST PICTURE SHOW— 964-4497. *Breakin' 2 Electric Boogaloo.*

854. UNION-RKO— 686-4373. #1—*Micki & Maude.* #2—*Beverly Hills Cop.*

857. WESTFIELD-RIALTO— 232-1288. #1—*Dune.* #2—*Starman.* #3—*Breakin' 2 Electric Boogaloo.*

858. WESTFIELD-TWIN— 654-4720. #1—*The Cotton Club.* #2—*Protocol.*

Bergen County

860. BERGENFIELD-BERGENFIELD— 385-1600. *Beverly Hills Cop.*

861. CLOSTER-CLOSTER— 768-8800. *Breakin' 2 Electric Boogaloo.*

862. EDGEWATER-LOEWS SHOWBOAT— 941-3660. #1—*2010.* #2—*The Cotton Club.* #3—*Dune.* #4—*Protocol.*

863. EMERSON-TOWN— 261-1000. *Starman.*

864. FAIR LAWN-HYWAY— 796-1717. #1—*Micki & Maude.* #2—*Dune.*

866. FAIRVIEW-TWIN— 941-2424. #1—*Beverly Hills Cop.* #2—*Breakin' 2 Electric Boogaloo.*

867. FORT LEE-LINWOOD— 944-6900. #1—*Starman.* #2—*City Heat.*

868. FORT LEE-SHARON— 224-0202. *Micki & Maude.*

873. OAKLAND-TWIN— 337-4478. #1—*City Heat.* #2—*Dune.*

874. PALISADES PARK-PARK LANE— 944-1086. #1—Thru Jan. 3: *Pinocchio.* Beg. Jan. 4: *Oh, God! You Devil.* #2—*Places in the Heart.*

875. PARAMUS-BERGEN MALL— 845-4449. *Protocol.*

876. PARAMUS-CINEMA 35— 845-5070. *Dune.*

877. PARAMUS-DRIVE-IN— 368-1440. Thru Jan. 3: *Supergirl; Meatballs.* Beg. Jan. 4: *The Terminator; First Blood.*

878. PARAMUS-RKO ROUTE 4— 487-7909. #1—*Beverly Hills Cop.* #2—*Falling in Love.* #3—*Runaway.* #4—*Pinocchio.* #5—*The Cotton Club.* #6—*Starman.* #7—*The Killing Fields.* #8—*Johnny Dangerously.* #9—*The Flamingo Kid.* #10—*A Passage to India.*

879. PARAMUS-RKO ROUTE 17— 843-3830. #1—*Breakin' 2 Electric Boogaloo.* #2—*City Heat.* #3—*2010.*

880. RAMSEY-CINEMA— 825-2090. *2010.*

881. RAMSEY-INTERSTATE— 327-0153. Program unavailable.

882. RIDGEFIELD PARK-RIALTO— 641-0617. *The Cotton Club.*

883. RIDGEWOOD-RKO WARNER— 444-1234. #1—*Beverly Hills Cop.* #2—*Protocol.* #3—*The Cotton Club.* #4—*Falling in Love.*

884. RIDGEWOOD—ROSEBUD— 670-9183. Dec. 31-Jan. 3: *Casablanca.* Jan. 4-6: *Playtime.*

885. RUTHERFORD-WILLIAMS CENTER— 933-3700. #1—Thru Jan. 3: *Pinocchio.* #2—Thru Jan. 3: *Supergirl.*

886. TEANECK-MOVIE CITY— 836-3334. #1—*Micki & Maude.* #2—*Pinocchio.* #3—Thru Jan. 1: *A Christmas Story.* #4—*The Terminator.*

887. TENAFLY-BERGEN— 567-0004. *2010.*

888. WASHINGTON TOWNSHIP-CINEMA— 666-2221. *Dune.*

889. WESTWOOD-PASCACK— 664-3200. *City Heat.*

Brief Reviews

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers which follow the reviews refer back to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents are strongly cautioned to give special guidance for children under 13. Some material may be inappropriate for young children.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

New Films

★ **New films recommended by *New York's* critic.**

★ **A NOS AMOURS**—(1hr. 42m., '84) In French, Eng. subtitles. Director Maurice Pialat puts his unsettling naturalistic style to work on a story about a young girl's sexual coming of age. Suzanne (Sandrine Bonnaire), sixteen, drifts from boy to boy without falling in love or even feeling much pleasure. Her experience of sex runs way ahead of her emotions about it; she gets in so deep because it's the only thing in her life that works. Her father (played by Pialat himself) adores her but cannot stand the thought that she has lovers; he walks out on her and the family. Her mother is a noisy hysteric, and her brother slaps her around in disgust. Pialat shapes his material loosely: He's careless about background information and context, he doesn't always identify his characters clearly, and you sometimes have to struggle to catch up to the plot, which has a tendency to race mysteriously ahead. But he has a powerfully idiosyncratic style, and his vision of lower-middle-class life is both frightening and funny—the family fights are only a step away from slapstick. The film has a slightly sour objectivity about a subject usually treated with charm and *galanterie*, but it will stay with you. (Oct. 22, 1984) R. 16

AMADEUS—(2hrs. 38m., '84) A mix of the charming and the trashy. Peter Shaffer has written the screen adaptation of his immensely successful play, in which he first propounded the notion that Antonio Salieri (F. Murray Abraham), composer to the Viennese court, destroyed Wolfgang Amadeus Mozart (Thomas Hulce) out of envy and a peculiar quarrel with God. He, Salieri, wants only to serve God with his music, yet God made him a mediocrity and chose instead to speak through Mozart—through the work of a bumbling, loutish *boy*. We see Mozart's years in Vienna through the prism of Salieri's envy—the concerts and opera productions, the confrontations with Emperor Joseph II and court officials. Abraham uses his big nose and heavy beard for their full weight of misery; when he expounds the beauties of Mozart's compositions, he seems to be entering paradise and hell at the same time. Director Milos Forman does his best work in recreating the atmosphere of 18th-century opera—a time when opera was a living art form, not a solemn museum show. But Shaffer's over-explicit dramaturgy wears us down. He keeps pounding away at Salieri's envy and betrayal of Mozart, and the last third of the movie grows so exploitative even Ken Russell might have said, "Enough!" With the lamentable Elizabeth Berridge as Mozart's practical-minded wife. Musical performances by Neville Marriner and the Academy of St. Martin-in-the-Fields. (Sept. 24, 1984) PG. 6, 86, 535, 720, 792

★ **BEVERLY HILLS COP**—(1hr. 45m., '84) The young director Martin Brest has allowed Eddie Murphy plenty of room to talk his way in and out of preposterous situations in this genial, leisurely police movie. Murphy is a renegade officer from gritty Detroit whose buddy has been killed. He goes to Beverly Hills to investigate, and falls in with silky art-gallery types and the most genteel, rule-bound police force in the world. The movie is about the way white organizational skill has to yield to black street-smarts, and it's a comedy of clashing social types. Everyone Murphy meets in Los Angeles is either bizarrely straight, or epicene, foreign and insinuating. Many of Murphy's encounters have the eerie magic of inhabitants of distant planets getting to know one another. With good performances by Judge Reinhold and John Ashton as fellow police officers. Written by Daniel Petrie Jr. (Dec. 10, 1984) R. 25, 33, 80, 92, 100, 104, 105, 111, 112, 118, 201, 205, 210, 215, 220, 223, 237, 303, 408, 411, 423, 426, 433, 450, 519, 529, 531, 537, 540, 552, 567, 573, 603, 616, 628, 632, 648, 663, 664, 667, 701, 708, 714, 719, 721, 722, 732, 746, 751, 772, 775, 779, 791, 800, 804, 807, 811, 823, 830, 854, 860, 866, 878, 883

BIRDY—(2hrs., '84) A weird, literary idea for a movie, and damned if it doesn't almost work. Nicolas Cage is an ordinary Joe growing up in sixties Philadelphia, Matthew Modine an odd, obsessed boy whom Cage grows to love and protect. Birdy—as the Modine character is called—loves birds of all sorts and wants to fly. He's so enthralled by birds that he's barely human—he looks at girls with complete indifference. The scenes of the two boys growing up are often funny and oddly affecting, but unfortunately the story has an oppressive framing device—in the "present" (i.e., around 1970), both boys have become wrecked Vietnam veterans. Birdy has gone catatonic and perches (literally) on his bed, stark naked, and his friend walks around with a horrible bandage covering most of his face. In their scenes as vets, Cage is grossly sentimental and loud, and Modine's beatific stare grows monotonous. See it, though, for the bird visions, and the amazing bird "flights." From the William Wharton novel. Dir. Alan Parker. R. 62

★ **BIZET'S CARMEN**—(2hrs. 32m., '84) In French, Eng. subtitles. Vibrant and spectacular and emotionally satisying. Director Francesco Rosi has returned to the story's cultural roots—the towns, hills, and plains of Andalusia, the social hierarchy of aristocrats, church, army, and gypsy outlaws. The opening bullfighting scene sets the mood—the bull killed in *Carmen* is of course Don José (Placido Domingo), who is goaded and mastered by Carmen (Julia Migenes-Johnson) and then destroyed by his helpless passion for her. Rosi's view of the material is both harshly realistic and theatrical, both objective and romantic—the movie transcends the usual boundaries of style and reaches a new synthesis of its own. Rosi shoots the scenes with great freedom (the music was pre-recorded), and holds his camera back, allowing life to flow around the principals without any of that busyness so tedious on the opera stage. American-born soprano Migenes-Johnson is doubtless the fleshiest and most alarmingly volatile Carmen in years. Even better: She has a sense of humor. As an actor, Domingo is a little too straight for her, but his singing is lustrous and powerful. With Ruggero Raimondi and Faith Esham. (Oct. 8, 1984) PG. 88, 574

BREAKIN' 2 ELECTRIC BOOGALOO—(1hr. 34m., '84) In this sequel to the break-dancing musical *Breakin'*, the "TKO" crew struggles to save its dance club from greedy land developers. With Lucinda Dickey, Adolfo "Shabba-Doo" Quinones, Michael "Boogaloo Shrimp" Chambers, and Susie Bono. Dir. Sam Firstenberg. PG. 4, 41, 46, 78, 84, 97, 98, 99, 103, 106, 110, 117, 118, 202, 206, 210, 214, 225, 238, 305, 401, 403, 411, 423, 424, 428, 447, 501, 523, 531, 533, 541, 566, 573, 616, 621, 627, 629, 632, 643, 650, 655, 714, 728, 733, 745, 790, 805, 806, 814, 815, 822, 823, 825, 852, 857, 861, 866, 879

★ **BROTHER FROM ANOTHER PLANET, THE**—(1hr. 50m., '84) A young black extraterrestrial (Joe Morton), lands with a splash near Ellis Island and winds up in Harlem, where he's taken for just another loser. He doesn't speak, but he has such a sad and receptive face that the people he meets pour out their souls to him. He's an escaped slave, chased by a pair of white bounty hunters who emit banshee yells, but nearly everyone in Harlem also seems to be displaced and either running or hiding. This gentle and touching comedy, written and directed by the incredibly resourceful John Sayles, is both a hipster's parody of science fiction, and an elegy for a wounded community. Sayles, using the camera with considerable wit, has devised some mock-funny chase scenes, but the glory of Brother is its talk. In a time when most filmmakers are indifferent to blacks, Sayles has restored to Harlem some of its voice. (Oct. 1, 1984) 38, 90

CHOOSE ME—(1hr. 54m., '84) Another of Alan Rudolph's self-conscious movies about shallow, lost people in Los Angeles. This one has some laughs and a pastiche of pretty visual styles, but it's still painfully mannered. Keith Carradine is the escaped mental patient who mesmerizes all the women, Lesley Ann Warren the unhappy owner of a bar, Geneviève Bujold a radio sex advisor who knows nothing about sex, Patrick Bauchau a gangster, and Rae Dawn Chong a pathetic barfly who writes poetry and grows jealous of her husband. (Nov. 19, 1984) R. 16

CITY HEAT—(1hr. 34m., '84) A bantering pastiche of old gangster and private-eye movies set in a darkened studio mock-up of early-thirties Kansas City. Burt Reynolds, an ineffective though dapper private dick, and Clint Eastwood, a police detective who likes to settle problems with his guns, team up in an amusing partnership. Burt, doing his best work in years, races around, winks, falls off his feet, while Clint, as silent as a grave, actually gets the laughs. The director, Richard Benjamin, uses Clint Eastwood's myth as a joke, but it's a spooky, uneasy joke. When Eastwood starts blasting people away, the jocular mood of the movie turns sour. Rip Torn is on hand as a big-time gangster, and Madeline Kahn reprises her screechy sex-bomb routine. *City Heat* borrows from all over the place—particularly from Humphrey Bogart movies and *The Sting*. It's both entertaining and stale, funny and crass. (Dec. 10, 1984) PG. 21, 32, 58, 83, 97, 98, 109, 111, 117, 118, 201, 206, 210, 211, 214, 220, 225, 237, 305, 401, 402, 412, 420, 428, 439, 512, 519, 523, 541, 543, 558, 561, 567, 606, 616, 625, 633, 651, 653, 710, 711, 714, 719, 727, 732, 747, 777, 790, 794, 795, 801, 805, 806, 811, 830, 851, 867, 873, 879, 889

CLAW AND THE TOOTH, THE—(1hr. 38m., '70) A previously unreleased, prize-winning documentary about several dozen species of wild animals, including giraffes, elephants, panthers, gazelles, rhinoceroses, zebras, and lions. Photographed and directed by François Bel and Gérard Vienne. 2

COTTON CLUB, THE—(2hrs. 1m., '84) This whirling, fiery pinwheel of a movie leaves a jangled, unsatisfying imprint on the mind. There's an exciting, sustained atmosphere of danger and glamour and some brilliant bits, but director Francis Coppola and writer William Kennedy, going through dozens of screenplay drafts while the production was already underway, imposed a mechanical symmetry on the material without ever combining the film's two genres—gangster films and musical comedy—in a way that has any emotional power. Composing the movie for "pace," in tiny, lightning-fast scenes, Coppola relies on "typical" incidents—and so, despite its length, the picture feels thin and movie-ish. Richard Gere, weightless as always, is at the center as a cornet player, and this makes no sense, since whites did not play at the Cotton Club. The filmmakers invent flimsy reasons for him to be there, but he never really fits into the movie. The on-stage numbers are shoehorned into the picture without any connection to the plot, and Coppola shoots them in fragments—just when you are getting involved in what the dancers are doing, there's a cut. But some of the performers don't come off badly, especially James Remar as Dutch Schultz, Bob Hoskins as Owney Madden (the gangster-owner of the club), and Julian Beck and Fred Gwynne as their respective subordinates. With Gregory Hines, Lonette McKee, Diane Lane, and Nicolas Cage. (Dec. 17, 1984) R. 25, 33, 80, 92, 100, 103, 112, 118, 202, 203, 210, 215, 220, 223, 238, 304, 407, 408, 410, 413, 422, 426, 500, 531, 533, 541, 545, 550, 554, 567, 616, 625, 643, 650, 664, 705, 714, 717, 733, 745, 759, 777, 785, 791, 804, 807, 815, 827, 849, 858, 862, 878, 882, 883

DUNE—(2hrs. 20m., '84) An adaptation of Frank Herbert's best-selling science-fiction novel, an epic saga of the planet Dune. With Kyle MacLachlan as the planet's emerging leader, Francesca Annis, José Ferrer, Linda Hunt, Sting, Max von Sydow. Written for the screen and directed by David Lynch. PG-13. 23, 36, 70, 92, 109, 114, 115, 118, 201, 210, 212, 215, 220, 236, 306, 401, 403, 407, 410, 422, 427, 512, 518, 523, 528, 533, 567, 571, 601, 616, 625, 634, 635, 649, 653, 710, 714, 732, 735, 744, 773, 780, 781, 784, 800, 805, 807, 819, 821, 846, 857, 862, 864, 873, 876, 888

FALLING IN LOVE—(1hr. 46m., '84) Another nail in the coffin of American screenwriting. Pulitzer Prize-winning playwright Michael Cristofer (*The Shadow Box*) here writes a flavorless, cautious contemporary version of the classic 1946 Noël Coward–David Lean weeper, *Brief Encounter*. Robert De Niro, an architect or engineer (his profession is unclear), and Meryl Streep, a suburban housewife who dabbles in commercial art, fall in love outside their marriages and hesitate on the brink of an affair. Westchester suburbanites, they are each comfortably settled with a loving mate, and each hates the idea of adultery. Cristofer takes an eternity to get them into conversation with each other, and when he does, he has one say something like "I . . . ah . . . um . . . Hello!"—a burst of eloquence suitably answered by "Yeah! Ah . . . Are you? Yeah!" This goes on for long scenes. With nothing written for them, the actors try to pull everything out of themselves, and they can't do it. A very dull picture, with little of the original's mood of doomed romanticism. Dir. Ulu Grosbard. (Dec. 3, 1984) PG-13. 38, 74, 104, 113, 118, 205, 211, 234, 300, 419, 422, 450, 529, 531, 536, 552, 567, 603, 616, 625, 629, 723, 748, 755, 775, 778, 782, 807, 821, 841, 878, 883

FLAMINGO KID, THE—(1hr. 40m., '84) Reviewed in this issue. PG-13. 37, 54, 100, 115, 234, 306, 407, 413, 420, 519, 561, 566, 602, 651, 662, 710, 719, 730, 754, 827, 878

★ **GODS MUST BE CRAZY, THE**—(1hr. 49m., '84) An amiable, shaggy-dog-story-type comedy, written and directed by Jamie Uys, a South African who makes friendly jokes about the outside absurdities and discontinuities of African life. In the pseudo-documentary opening, we see footage of the Bushmen who live in the Kalahari Desert of Botswana, a gentle people whose peaceful lives are disrupted when a pilot carelessly drops a Coke bottle from his cockpit. The Bushmen think the smooth, hard, useful object is a gift from the gods, and begin squabbling over it. When their leader, Xi, decides to throw it off the end of the world, he moves to the edge of the desert, where he encounters the representatives of "superior" white civilization, including a burly microbiologist who turns into a bumbling fool around women; a beautiful blond schoolteacher heading for a new assignment in the bush; and a bunch of shockingly lazy Communist guerrillas (they play cards a lot). Director Uys mixes anthropological comedy and slapstick; he knows his Harold Lloyd and his Keystone Kops. Some of the gags are not of a very high order, but Uys keeps them coming, and he makes use of everything he's got. With Marius Weyers, Sandra Prinsloo, and the Bushman N!xau. (July 30, 1984) PG. 73

JOHNNY DANGEROUSLY—(1hr. 28m., '84) A satire of gangster films, with Michael Keaton, in the title role, as a poor but honest young man of the 1930s who joins the mob to pay for his mother's pancreas operation and becomes a top criminal. With Joe Piscopo, Marilu Henner, Maureen Stapleton, Griffin Dunne, Peter Boyle, Richard Dimitri, Glynnis O'Connor, Danny DeVito. Dir. Amy Heckerling. PG-13. 14, 32, 58, 83, 102, 206, 225, 307, 407, 411, 418, 528, 536, 541, 566, 604, 617, 625, 637, 717, 727, 732, 757, 772, 781, 830, 878

★ **KILLING FIELDS, THE**—(2hrs. 19m., '84) The story of a friendship set against the dark, disastrous background of Cambodia's recent history. This British-made epic is about Sydney Schanberg (Sam Waterston), the *Times*'s correspondent in Cambodia during the concluding years of the civil war between the Khmer Rouge and the American-backed Lon Nol government, and Dith Pran (Haing S. Ngor), his Cambodian assistant—his translator and troubleshooter, the man who did the coaxing, bribing, and corner cutting that are part of a war correspondent's routine. When the Khmer Rouge took over, Schanberg could no longer protect his friend. Back in America, he broods guiltily and writes endless letters to relief organizations while Pran, unbeknownst to Schanberg, survives in a forced-labor camp. The British director Roland Joffé, in his feature film debut, captures the horror of Asian war and Communist totalitarianism with sorrowful eloquence, but the relationships in the foreground are awkward and undeveloped. And when Joffé cuts back and forth between the two men, one begins to rebel at the implied moral exhibitionism that a guilty conscience is as painful as incarceration in a forced-labor camp. Sam Waterston's tearful, self-righteous performance doesn't help, but the Cambodian refugee Haing S. Ngor is superb. Written by Bruce Robinson; pulsing music by Mike Oldfield. (Nov. 12, 1984) R. 14, 62, 92, 561, 567, 878

LOVE IN GERMANY, A—(1hr. 50m., '84) In German, Eng. subtitles. How can anyone sit patiently through a seriously intended movie in which no one appears to have an I.Q. of over 70? Set in a small, lovely town in the Fatherland during World War II, the picture is about a lonely wife (Hanna Schygulla) who takes up with a young Polish POW (Piotr Lysak). A slender boy, maybe twenty, with a slight mustache and pale, pale skin, the Pole is neither handsome nor commanding, and he says little. Yet the wife, well aware of the forbidden nature of the relationship, takes not the slightest precaution to protect either him or herself. The tragic ending is utterly predictable, so one searches for some darker purpose. Was the director, Andrzej Wajda, trying to suggest that the woman is a selfish bitch who destroys the boy out of perversity? That might have been an interestingly nasty idea for a movie, but it's not the movie that Wajda has made. Schygulla, playing the role in the style of an unhinged Garbo, glides into the clinches like a wedge of Jell-O heading for the floor. From a Rolf Hochhuth novel. (Dec. 10, 1984) R. 86

MAN OF FLOWERS—(1hr. 31m., '83) An Australian comedy about a reclusive art collector with eccentric sexual tastes. With Norman Kaye, Alyson Best, and Werner Herzog. Dir. Paul Cox. 86

MASS APPEAL—(1hr. 39m., '84) An adaptation of the Broadway play by Bill C. Davis about a radical young seminarian who is befriended by a more politically diplomatic, middle-aged priest. With Jack Lemmon, Zeljko Ivanek, Charles Durning, and Louise Latham. Screenplay by Davis. Dir. Glenn Jordan. PG. 48, 61

MICKI & MAUDE—(1hr. 57m., '84) Funny, but also a little creepy. Dudley Moore is a TV newsman who desperately wants to have a child. His wife, Ann Reinking, is a successful lawyer who just doesn't have the time. He falls in love with Amy Irving, a cellist, and both women get pregnant. In a memorable scene, the babies are born on the same day, in adjoining hospital rooms. Jonathan Reynolds did the screenplay, and some of the writing is extremely bright, but Blake Edwards, as always, finds the dithering self-indulgence of the male character a lot more sympathetic and interesting than the indignities suffered by the women. The women are likable, of course, but the situation is still a rather disgusting male fantasy, and in the climactic double-birth scene, one's responses are split between hilarity and pain. No woman who has been through an instant's isolation in childbirth is likely to find it particularly funny. With Richard Mulligan. PG-13. 20, 24, 30, 60, 93, 105, 115, 118, 206, 234, 236, 300, 403, 412, 414, 420, 426, 512, 521, 526, 529, 541, 550, 559, 567, 602, 617, 632, 635, 642, 649, 663, 667, 702, 705, 711, 714, 717, 745, 755, 774, 778, 779, 782, 803, 810, 818, 828, 854, 864, 868, 886

MRS. SOFFEL—(1hr. 50m., '84) Honorable, well crafted, but impoverished. Mel Gibson, sporting an American accent that evokes both Henry Fonda and John Wayne, plays a convicted robber and murderer who is awaiting execution in a Pittsburgh prison along with his brother (Matthew Modine). The year is 1901, and the prison warden's wife (Diane Keaton) is a high-minded and pious lady who tries to improve the prisoners' souls with readings from the Bible. Gibson seduces her through the bars, and she helps him escape; she escapes, too, leaving the warden's prison-like apartment (and her children) behind. It's a sexy story, but the Australian director Gillian Armstrong (*My Brilliant Career*) shoots everything in such a somber, rigidly unsensational style that she takes the excitement out of it. The movie is so sober and quiet that it's setting doesn't seem to be American. Yet Gibson and Keaton are both excellent, and the final shoot-out in the snow is miraculously beautiful. PG-13. 85

NIGHTMARE ON ELM STREET, A—(1hr. 31m., '84) A terrifying nightmare about a madman, shared by four small-town teenagers, begins to cross the border between their dreams and reality. With John Saxon, Ronee Blakley, Heather Langenkamp. Written and directed by Wes Craven. R. 32, 436, 530, 532, 731, 809

OH, GOD! YOU DEVIL—(1hr. 36m., '84) Veteran comedian George Burns returns once again in the role of God, and this time around, he plays the Devil as well. With Ted Wass, Ron Silver, Roxanne Hart, Eugene Roche. Dir. Paul Bogart. PG. 231, 436, 504, 530, 535, 639, 660, 666, 731, 874

PARIS, TEXAS—(2hrs. 30m., '84) A fiasco. America's hottest playwright, Sam Shepard, wrote it, and Wim Wenders directed it, and what results from this doubling up of obsessions with America as myth is a lifeless art-world hallucination—a movie composed entirely of self-conscious flourishes. Harry Dean Stanton, the favorite actor of Hollywood hipsters, stars as the Man of the West—the mute wanderer who has been shattered ever since he and his wife (Nastassja Kinski) split up four years ago. After wandering in the desert, Stanton collects his towheaded child (Hunter Carson) who has been raised by his brother, and heads for Texas to find Kinski. Much of the dialogue is flat and impersonal—it turns out that when he was writing the early sections of the film Shepard didn't know what had actually happened between Stanton and Kinski. Needless to say, the great Stanton gives a neutral performance. Wenders sends these minimal characters through a western landscape that has passed into self-conscious myth; some of the images look like postcards, some like photo-realist paintings. The final scenes resolve the movie *visually,* but we're left with nothing more than the myth of the Westerner, the myth of the loner, and so on. With Dean Stockwell and Aurore Clément. (Nov. 19, 1984) R. 55

PASSAGE TO INDIA, A—(2hrs. 40m., '84) Reviewed in this issue. PG. 45, 562, 567, 616, 708, 878

PLACES IN THE HEART—(1hr. 50m., '84) Writer-director Robert Benton has drawn on memories of his own family's history in rural Texas for this rather pious celebration of hard times and togetherness in the Depression. The movie is beautifully made, and occasionally affecting, but it's so carefully calculated, so tame and essentially conventional, that it cannot be taken seriously as art. Sally Field is the indomitable Edna Spalding, who goes into business, after her sheriff husband is accidentally killed, with a black hobo (Danny Glover). Together they plant cotton, fighting the long odds of the Depression literally from their knees. The family is enlarged as well by the haughty boarder Mr. Will (John Malkovich), who has been blinded in the World War. In an unconnected subplot, the husband (Ed Harris) of Edna's sister (Lindsay Crouse) has an affair with a married woman (Amy Madigan). All of these performers are excellent and might have achieved something miraculous if turned loose. But Robert Benton's good taste and extraordinary craftsmanship only disguise how sentimental the material is at heart. (Oct. 1, 1984) PG. 16, 38, 57, 416, 504, 526, 574, 660, 666, 724, 874

PLOUGHMAN'S LUNCH, THE—(1hr. 40m., '84) A British drama about the media's inner politics and its manipulation of the public, focusing on an opportunistic BBC radio news editor. With Jonathan Pryce, Tim Curry, Rosemary Harris, and Frank Finlay. Screenplay by Ian McEwan. Dir. Richard Eyre. R. 16

PROTOCOL—(1hr. 36m., '84) Reviewed in this issue. PG. 9, 37, 70, 93, 109, 115, 118, 203, 212, 213, 234, 307, 403, 407, 412, 420, 422, 511, 517, 528, 541, 554, 558, 567, 601, 616, 635, 640, 648, 668, 700, 702, 708, 709, 714, 735, 745, 774, 783, 793, 798, 800, 803, 807, 817, 822, 858, 862, 875, 883

REPO MAN—(1hr. 32m., '84) A punk from Los Angeles working with a car repossessor seeks out a Chevy Malibu, owned by a renegade nuclear scientist, for the $20,000 reward. With Emilio Estevez, Harry Dean Stanton. Dir. Alex Cox. R. 7

RIVER, THE—(2hrs. 2m., '84) A hardworking American farming family, struggling against powerful agribusiness interests, is beset by natural and financial disasters. With Mel Gibson, Sissy Spacek, Scott Glenn, Shane Bailey, Becky Jo Lynch. Dir. Mark Rydell. PG-13. 71

RUNAWAY—(1hr. 39m., '84) Tom Selleck stars as a cop on the trail of a homicidal electronics whiz who commits murder using computers and robots. With Cynthia Rhodes, Gene Simmons, Kirstie Alley, Stan Shaw. Written and directed by Michael Crichton. PG-13. 6, 30, 72, 428, 531, 567, 625, 777, 791, 806, 827, 878

SOLDIER'S STORY, A—(1hr. 42m., '84) Charles Fuller's adaptation of his award-winning *A Soldier's Play* is both an absorbing murder mystery and a heart-wrenching investigation of the familiar question, How shall a black man live in white society? In 1944, as a black combat unit stationed in Louisiana awaits overseas assignment, the unit's sergeant, Vernon Waters (Adolph Caesar), is murdered. Washington sends a black officer, Captain Davenport (Howard E. Rollins Jr.), to investigate, and Davenport's interrogation of the men serves as the frame for a series of flashbacks. For all his seriousness, Fuller structured the play and the movie in the shape of an Agatha Christie murder mystery. Many of the men, it turns out, have reason to hate Waters, an inverted racist and martinet so zealous about improving the lot of Negroes he destroys the Negroes he doesn't approve of—the ones who sing and dance and smile. This tormented man is a potentially great character, but Adolph Caesar, photographed in tight close-up, is portentous and gravelly, in the Jack Webb manner. Norman Jewison's direction is generally stagy and over-emphatic but the material is still fascinating. With an outstanding supporting cast, largely drawn from the Negro Ensemble Company. (Oct. 1, 1984) PG. 16, 44, 82, 90, 511, 528

★ **STARMAN**—(1hr. 55m., '84) Jeff Bridges gives a brilliantly inventive and witty performance as an extraterrestrial who lands on Earth and takes the form of Karen Allen's dead husband. Bridges's Starman, trying desperately to pass as *Homo erectus,* can't quite get the moves right—he stands up so straight his neck turns into a pole, he jerks his head around like a bird seeking feed, and from time to time he flashes a grin that looks like Lawrence Welk's famous smile. The movie, a thriller in form, is derivative and rather cheesy—*E.T.* with sex—but it has a good heart, and Bridges's performance keeps one involved. Dir. John Carpenter. (Dec. 17, 1984) PG. 20, 22, 32, 41, 60, 100, 109, 114, 117, 118, 208, 212, 215, 234, 237, 303, 401, 410, 413, 418, 422, 428, 439, 447, 448, 500, 512, 528, 533, 536, 541, 545, 567, 573, 601, 616, 621, 628, 640, 642, 648, 658, 663, 700, 702, 708, 710, 719, 733, 745, 747, 773, 782, 794, 795, 801, 805, 806, 813, 823, 825, 842, 857, 863, 867, 878

★ **STOP MAKING SENSE**—(1hr. 28m., '84) In the beginning of this superb film record of a Talking Heads concert, David Byrne, the leader of the group, emerges alone on a bare stage, holding his guitar. With his neat, slicked-back hair, bony frame, cream suit and white shoes, he is extremely elegant, an ironic cross between Cab Calloway and William S. Burroughs. The film is elegant, too. After Byrne performs the first number by himself, the rest of the band *enters in subsequent numbers, one or two at a time,* until Talking Heads reaches its full strength of nine. As the group grows in size, the music grows richer, adding female voices, and calypso, African, and gospel sounds. Byrne is mesmerizing—energetic but non-egotistical, with none of the clichés of demonic possession that may be Mick Jagger's most unfortunate contribution to the boredom of our time. Among other things, he's a terrific, loose-limbed dancer, inventive and spontaneous. The director, Jonathan Demme, works with a steady camera and cool colors rather than the usual flaming purples and hand-held ecstasy. The movie is completely unhackneyed, and a delight. (Nov. 5, 1984) 51, 788

★ **STRANGER THAN PARADISE**—(1hr. 30m., '84) In this hip black comedy, the young American filmmaker Jim Jarmusch works in austere black and white, with each sequence consisting of a single long-lasting shot leading to a blackout. Not a great deal happens—the story is more observed than galvanized. But what there is of it is perfect. Willie (John Lurie), a young man who emigrated from Hungary ten years ago, lives a marginal existence in a shabby New York tenement, *accompanied, now and then, by his buddy Eddie (Richard Edson).* The men are virtually twins—skinny, with flattened noses that extend to meet horsey lips—and as self-assured in their bizarrely out-of-it style as the lunch crowd at Le Cirque. Into their lives comes sixteen-year-old Eva (Eszter Balint), just off the plane from Budapest and considerably smarter than either of them. In some way that neither can articulate, Eva stirs the two doltish, saturnine men, and the movie turns into an oddly touching American road film in which the three wander aimlessly from the freezing white nothingness of Lake Erie to the motel wasteland of Florida. The absurdist ending proves that America is indeed the land of opportunity. Lurie did the music, *which is harshly beautiful in the Bartók style. (Oct. 8,* 1984) R. 88

★ **SUNDAY IN THE COUNTRY, A**—(1hr. 34m., '84) In French, Eng. subtitles. A beautiful and moving autumnal film by Bertrand Tavernier about a fictional artist of the Impressionist period who never achieves a unique style and who arrives at the end of his life realizing that he will be forgotten. Monsieur Ladmiral (Louis Ducreux) suffers, for he sees the colors as we all *do, without the transforming imagination of a Monet* or Cézanne or van Gogh; the failure of his vision kills him. When Ladmiral's grown children come to visit him in the country, he reacts as a much younger parent might—he looks for evidence of his own strengths and weaknesses. He cannot, for instance, forgive his son (Michel Aumont) for selling out on his own ambitions. His daughter, Irène (Sabine Azema), he forgives entirely, for she embodies the heedless spirit he missed in his own life. Tall and noisy, dressed entirely in white, Irène bursts into the movie like a tornado, and stirs her father up. The ending, in which Gabriel Fauré's music sweeps over the images with surprising power, suggests the mixed happiness and anguish of a belated rebirth. (Nov. 26, 1984) G. 56

SUPERGIRL—(1hr. 45m., '84) Schlocky, miserably directed, but entertaining. Helen Slater, as the flying do-gooder, has the noble brow and steady gaze of a head nurse or lady senator; Hart Bochner, as a good-looking patsy who gets bopped and chained and shoveled, stares at her when she saves him and goes all gooey inside, like a schoolgirl looking at a picture of Clark Gable; and Faye Dunaway, the mannerist queen of American acting, is flamboyantly funny as some sort of evil witch who controls the world. Half Kabuki mask, half Medusa's head, Dunaway sucks in her cheeks, arches her eyebrows, and spreads her long arms—she is elemental, ravenous, hilarious. *Screenplay by David Odell. Dir. Jeannot Szwarc.* (Dec. 3, 1984) PG. 32, 231, 548, 808, 848, 877, 885

TERMINATOR, THE—(1hr. 47m., '84) Arnold *Schwarzenegger plays the title role, a cyborg* (part man, part machine) sent from the future to present-day L.A. to kill a woman and destroy the potential significance her life will have in years to come. With Michael Biehn, Linda Hamilton, Paul Winfield. Dir. James Cameron. R. 97, 231, 436, 442, 443, 447, 530, 532, 535, 639, 731, 808, 877, 886

TIMES OF HARVEY MILK, THE—(1hr. 27m., '84) A documentary portrait of Harvey Milk, California's first openly gay elected official, who was assassinated along with San Francisco's Mayor George Moscone by Dan White on November 28, 1978. Dir. Robert Epstein and Richard Schmiechen. 3

2010—(1hr. 56m., '84) A sequel to Stanley Kubrick's 1968 science-fiction film, *2001: A Space Odyssey,* based, as was the original, on a novel by Arthur C. Clarke about an expedition to a black monolith of unknown and alien origin orbiting Jupiter. With Roy Scheider, John Lithgow, Helen Mirren, Bob Balaban, Keir Dullea. Dir. Peter Hyams. PG. 25, 31, 72, 112, 114, 118, 201, 205, 210, 213, 225, 308, 402, 414, 448, 518, 531, 543, 551, 557, 559, 567, 606, 616, 632, 640, 658, 664, 715, 717, 721, 722, 730, 745, 746, 774, 793, 794, 795, 804, 807, 819, 821, 825, 841, 846, 862, 879, 880, 887

Revivals

AMARCORD—(2hrs. 7m., '73) In Italian, Eng. subtitles. Fellini's best movie in recent years is an autobiographical piece about life in a small Italian city—Fellini's hometown—during the Fascist period. The anecdotes are delicately comic and sad, and the picture is split between regret and nostalgia. 5

BICYCLE THIEF, THE—(1hr. 30m., '49) In Italian, Eng. subtitles. One of the epochal achievements of *Italian neorealist cinema, Vittorio De Sica's film deals* with a poor man and his son in postwar Rome, living off the father's bicycle, which gets stolen. The search for that missing lifesaver is moving, funny, grotesque, and finally shattering, and the performances of the expertly guided and amateur cast are almost more real than life itself. With Lamberto Maggiorani, Lianella Carell, and Enzo Staiola. 10

BREAKFAST AT TIFFANY'S—(1hr. 55m., '61) Au*drey Hepburn is wonderful in this adaptation of Tru*man Capote's novella about a mysterious, charmed newcomer to the chic New York party scene. A slick, lively, and crazily funny film. With George Peppard and Patricia Neal. Dir. Blake Edwards. 39

CHINATOWN—(2hrs. 11m., '74) A superbly crafted, Oscar-winning detective story in the style of forties Hollywood. Director Roman Polanski has expanded what is essentially a genre film to include everything *from political corruption to incest while maintaining* convincing period atmosphere. Jack Nicholson is a divorce detective who gets drawn into a bizarre murder case by the seductive Faye Dunaway. Polanski appears briefly as a mean little hood who slits the end of Nicholson's nose with a stiletto. 95

DARK VICTORY—(1hr. 46m., '39) Bette Davis's great performance makes a classic of this soap opera about a spoiled woman dying from a brain tumor who finds *true happiness and nobility of spirit.* With George Brent, Geraldine Fitzgerald, and Humphrey Bogart. Dir. Edmund Goulding. 10

DINNER AT EIGHT—(1hr. 53m., '33) Still the best of those all-star vehicles, thanks to some of the best comedy timing you'll ever see. Be prepared, however, to put up with corny serious portions by John and Lionel Barrymore. With Marie Dressler, Jean Harlow, Billie Burke, and Wallace Beery. Dir. George Cukor. 10

HOLIDAY (1938)—(1hr. 33m.) The delightful screen adaptation of a Broadway hit play by Philip Barry, featuring one of Katharine Hepburn's peerless romantic-comedy performances. With Cary Grant and Doris Nolan. Dir. George Cukor. 96

LA RONDE—(1hr. 37m., '50) In French, Eng. subtitles. The premier director of romantic regret, Max Ophuls, conducted this *valse triste,* an adaptation of Arthur Schnitzler's play of the folly and blind chance of love. Each actor loves someone else who loves someone else who . . . —you get the idea. The cream of the French actors of the time make up the cast—Simone Simon, Danielle Darrieux, Simone Signoret, Gérard Philipe, Fernand Gravet, and Jean-Louis Barrault, in an amusing send-up of his super-sensitive persona, murmuring soulfully, "The moon . . . the stars . . . take off your dress." The bittersweet music-box waltz music is by Oscar Strauss. 96

MEAN STREETS—(1hr. 50m., '73) Martin Scorsese's love-hate letter to the Little Italy he grew up in, with its confused young punks, coyly sordid mafiosi, and struggles of love and friendship. Robert De Niro's performance is its main strength. With Harvey Keitel, David Proval, and Amy Robinson. 39

NOW, VOYAGER—(1hr. 57m., '42) Bette Davis is the repressed, unhappy spinster, hiding behind her spectacles; Claude Rains is the masterly psychiatrist whose magic begins to transform her; Paul Henreid is the aristocratic, worldly hero who steps in just when the time is ripe. The result is all it should be. Best scene: Henreid lights up for her. Dir. Irving Rapper. 10

PHILADELPHIA STORY, THE—(1hr. 51m., '40) Katharine Hepburn must choose between Cary Grant and Jimmy Stewart (we should all have such problems). This urbane comedy revived Hepburn's career—seeing it, you wonder how she could ever have been labeled "box-office poison" before then. Stewart won an Oscar for his portrayal of a mild-mannered young reporter. Dir. George Cukor. 96

PINOCCHIO—(1hr. 28m., '40) Walt Disney's animated classic, based on Carlo Collodi's children's story of a wooden puppet who is brought to life and who must prove himself worthy of becoming a real boy. Featuring the characters Jiminy Cricket and Geppetto the wood-carver, and an Oscar-winning score of five original songs, including, "When You Wish Upon a Star." Ben Sharpsteen and Hamilton Luske, supervising directors. G. 20, 35, 42, 97, 109, 112, 114, 118, 201, 235, 406, 410, 413, 416, 427, 443, 511, 528, 534, 541, 554, 567, 603, 609, 612, 616, 638, 644, 654, 658, 660, 712, 717, 724, 733, 752, 756, 789, 796, 822, 840, 848, 874, 878, 885, 886

RED RIVER—(2hrs. 5m., '48) One of the greatest of all Westerns. John Wayne and Montgomery Clift fight out an Oedipal drama during a long cattle drive. Superbly intelligent, funny, and exciting. With Joanne Dru, a bit overwrought as a frontier woman. Dir. Howard Hawks. 96

REPULSION—(1hr. 43m., '65) The galvanic Roman Polanski film starring Catherine Deneuve as a repressed man-slasher. Terrifying and grisly, with a good deal of material that is more clinical than dramatic. 95

SEARCHERS, THE—(1hr. 59m., '56) Arguably John Ford's greatest film—certainly his most influential. John Wayne, a Confederate veteran, spends years searching for his niece, who has been captured by Comanches. Epic in scope, with scenes of overwhelming intensity, including the single most scary Indian raid (entirely done through suggestion) ever put on film. With Ward Bond, Jeffrey Hunter, Vera Miles, and Natalie Wood. 96

SEDUCTION OF MIMI, THE—(1hr. 29m., '74) In Italian, Eng. subtitles. An uproarious satire on machismo, Italian style. A Sicilian worker named Mimi messes up his life by trying to follow his expected role as a man, and succumbs to pressures that make him give up his principles. With Giancarlo Giannini and Mariangela Melato. Dir. Lina Wertmüller. 13, 95

SEVEN BRIDES FOR SEVEN BROTHERS—(1hr. 43m., '54) This roistering, rip-snorting frontier musical looked completely fresh and original in the fifties—and it was. It's full of spontaneous good humor and terrific athletic dance numbers that make you feel good just looking at them. A feisty gal falls for a mountain farmer at first glance, marries him, and discovers she's expected to keep house for his six frowsy brothers, too. Solution: Marry them off to her friends. With Jane Powell, Howard Keel, Russ Tamblyn, and a flock of male ballet dancers who'll make you sit up and take notice: Jacques d'Amboise, Tommy Rall, Marc Platt, Matt Mattox. Dir. Stanley Donen. 89

SEVEN SAMURAI, THE—(Uncut: 3hrs. 28m., '54) In Japanese, Eng. subtitles. Akira Kurosawa's masterpiece and one of the greatest movies ever made. A band of samurai agree to defend a small village against the attacks of marauding bandits. The plot couldn't be simpler, but the range of behavior—courage, nobility, cowardice, lechery—is Tolstoyan in scale. Extraordinarily vivid and powerful. Starring Takashi Shimura and Toshiro Mifune. 39

SUN'S BURIAL, THE—(1hr. 27m., '60) In Japanese, Eng. subtitles. In the underworld of Osaka's slums, gangs and prostitutes vie for control of an illegal blood-selling operation and fall under the leadership of a right-wing fanatic. With Kayoko Honoo, Junzaburo Ban, Jun Hamamura. Dir. Nagisa Oshima. 2

TALE OF TWO CITIES (1935)—(2hrs. 1m.) Charles *Dickens's French Revolution, adapted by M-G-M and* acted by one of those perfect casts the studio was able to put together in the thirties. Ronald Colman is the ideal Sydney Carton, and every bit as good are Edna May Oliver, Blanche Yurka, and Claude Gillingwater. Highlights: the storming of the Bastille and the Oliver-Yurka confrontation. Dir. Jack Conway. 5

TRASH—(1hr. 43m., '70) A shattering plunge into a subterranean drug world of New York loners, mixing outrageous parody with raw realism and focusing on one character's deepening troubles. With Joe Dallesandro. Dir. Paul Morrissey. 13

YOUNG AND INNOCENT—(1hr. 20m., '37) A charming Hitchcock film about a chase for a killer. Lots of local English color and character comedy, and, in the thrilling final scene, where the murderer is cornered in a large hotel, one of the most dramatic camera movements in film history. 10

THEATER

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Broadway

Monday, December 31

DANCING IN THE END-ZONE—Pat Carroll, Dorothy Lyman, Laurence Luckinbill, and Matt Salinger star in Bill C. Davis's play which takes place at a midwestern university town and concerns a struggle for power over a football player by his mother, his coach, and the young woman hired to tutor him; directed by Melvin Bernhardt. Mon.-Sat. at 8, Sat. at 2, $29.50; Wed. at 2, $28.50. Previewing now prior to a 1/3 opening. **Ritz Theatre,** 225 W. 48th St. (582-4022). All major credit cards. 2 hrs.

HOME FRONT—Carroll O'Connor and Frances Sternhagen star in James Duff's play about a family in the Dallas-Fort Worth area during Thanksgiving week; with Linda Cooke and Christopher Fields; directed by Michael Attenborough. Mon.-Thurs. at 8, Sat. at 2, $30-$35; Fri. & Sat. at 8, $32.50-$37.50; Wed. at 2, $27.50-$32.50. Previewing now prior to a 1/2 opening. **Royale,** 242 W. 45th St. (239-6200). 2 hrs., 10 mins. All major credit cards.

THE KING AND I—Yul Brynner stars in his "farewell appearance" as the King in a revival of the Rodgers and Hammerstein musical; directed by Mitch Leigh. As everyone knows, it's based on the real-life story of an English governess who went to Siam to tutor the crown prince. With Mary Beth Peil, Jonathan Farwell, Irma-Estel LaGuerre, Patricia Welch, Nat Chandler, and Kathy Lee Brynner as the lead royal dancer. Tues.-Sat. at 8, Sat. at 2, Sun. at 3; $25-$45; Wed. at 2, $20-$40. Previewing now prior to a 1/7 opening. **Broadway Theatre,** Broadway at 53rd St. (239-6200). All major credit cards. 2 hrs., 30 mins.

Now Playing

ALONE TOGETHER—Janis Paige and Kevin McCarthy star in Lawrence Roman's comedy that shatters the myth surrounding the "empty-nest syndrome." They try to enjoy new-found freedom, but then the children start returning. Arnold Mittelman directs; others in the cast are Kevin O'Rourke, Alexandra Gersten, Dennis Drake, and Don Howard. Mon.-Fri. at 8, Wed. & Sat. at 2; $22-$32.50; Sat. at 8, $30-$35. **Music Box,** 239 W. 45th St. (239-6200). All major credit cards. 2 hrs., 10 mins.

BRIGHTON BEACH MEMOIRS—A comedy/drama by Neil Simon deals with two families and their struggles during the 1937 Depression when they are forced to live together in a small house in Brooklyn. With Jon Cryer, Anita Gillette, David Margulies, Elizabeth Perkins, Barbara Tarbuck, and Royana Black. Gene Saks has directed adroitly and vivaciously. Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. Tues.-Sat. at 8, Sat. at 2, $25-$35; Wed. at 2, Sun. at 3; $22-$32. **Neil Simon Theater,** 250 W. 52nd St. (757-8646). 2 hrs. and 40 mins. All major credit cards. ● **IRLS**

LA CAGE AUX FOLLES—George Hearn and Keith Michell star in a musical set in the south of France, based on the French stage comedy of the same name by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. It's a blend of drag-queen spectacle and domestic tenderness, a quietly moving love story, with glorious sets and costumes. Mon.-Sat. at 8, Sat. at 2, $37.50-$47.50; Wed. at 2, $32.50-$42.50; spec. balcony seats $10 for all perf. **Palace,** Bdway & 47th St. (757-2626). 2 hrs., 40 mins. All major credit cards. ● **IRLS**

CATS—The London musical, with a cast of 23 American "Cats," based on T. S. Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, effervescent direction—almost too much dazzlement. Mon.-Sat. at 8, Sat. at 2, $30-$45; Wed. at 2, $25-$40; Wed. at 2, $25-$40. **Winter Garden,** 1634 Bdway (239-6200). 2 hrs., 45 mins. ●●

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon.-Sat. at 8, Wed. & Sat. at 2, $30-$45. **Shubert Theater,** 225 W. 44th St. (239-6200). 2 hrs., 10 mins. All major credit cards. ●●

DESIGN FOR LIVING—George C. Scott directs Anne Swift, John Glover, and Frank Converse in a revival of the 1933 Noël Coward comedy about a *menage à trois* featuring Helena Carroll, Louise Troy, Richard Woods, Robertson Carricart, and Arthur French. Tues.-Thurs at 8, Sat. at 2, Sun at 3, $32.50; Wed. at 2, $30; Fri. & Sat. at 8, $35; thru 1/27. From 12/31, Jim Piddock replaces Frank Converse and Holly Barron replaces Cecilia Hart. **Circle in the Square,** 50th St. West of Broadway (581-0720). 2 hrs., 20 mins. All major credit cards.

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $30-$45; Wed. at 2, Sun. at 3, $25-$40. **Imperial Theater,** 249 W. 45th St. (239-6200). 2 hrs., 45 mins. All major credit cards. ●●

42ND STREET—Anne Rogers, Jerry Orbach, Karen Ziemba, and James Brennan in a musical based on the novel by Bradford Ropes which was made into the 1933 film. Clear? Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $27.50-$45; Wed. at 2, $20-$35. **Majestic,** 247 W. 44th (239-6200). 2 hrs., 15 mins. ●● **IRLS**

GLENGARRY GLEN ROSS—David Mamet's 1984 Pulitzer Prize-winning comedy-drama concerns a group of real estate salesmen, portrayed as both sharks and victims of a cutthroat system; directed by Gregory Mosher. With Joe Mantegna, Chuck Stransky, Vincent Gardenia, Joseph Leon, J. J. Johnston, Jack Wallace, J. T. Walsh. Mon.-Thurs. at 8, Sat. at 2, $20-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $20-$30. **John Golden Theater,** 252 W. 45th (239-6200). 2 hrs. All major credit cards. **IRLS**

HAARLEM NOCTURNE—A musical starring, directed, and conceived by Andre De Shields, featuring Debra Byrd, Ellia English, Freida Williams. Tues.-Thurs. at 8, Sun. at 7:30, $22.50-$26.50; Fri. & Sat. at 8 & 11, $25.50-$27.50. **New Latin Quarter,** 200 W. 48th St. (239-6200). All major credit cards. 2 hrs.

HURLYBURLY—David Rabe's comedy about four Hollywood men and their relationships with wives and lovers; directed by Mike Nichols. With William Hurt, Judith Ivey, Harvey Keitel, Ron Silver, Jerry Stiller, Candice Bergen, and Cynthia Nixon. The production's a wonder; the acting a dream come true! And a second visit confirms the excellence. On Sundays, John Christopher Jones replaces Hurt. From 1/2 Christine Baranski replaces Judith Ivey and Susan Anton replaces Candice Bergen. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $22.50-$37.50. **Ethel Barrymore Theatre,** 243 W. 47th St. (239-6200). 3 hrs., 15 mins. **IRLS**

MA RAINEY'S BLACK BOTTOM—Theresa Merritt has the title role in August Wilson's play about an early blues singer and her quartet of backup musicians, during a recording session in the late '20s; directed by Lloyd Richards. In the cast are Charles Dutton, Leonard Jackson, Robert Judd, Joe Seneca, Lou Criscuolo, John Carpenter, Aleta Mitchell, Scott Davenport-Richards, and Christopher Loomis. Wilson writes vigorous, racy dialogue, and the looks and sounds of the production are seedily, grittily, jivily right. Mon.-Thurs. at 8, Sat. at 2, $22.50-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $17.50-$27.50. **Cort Theater,** 138 W. 48th St. (239-6200). 2 hrs., 10 mins.

MY ONE AND ONLY—Don Correia plays a flying ace and Sandy Duncan an aquacade star who once swam the English Channel in a musical production (music and lyrics from nine shows by George and Ira Gershwin—book by Peter Stone and Timothy S. Mayer), staged and choreographed by Thommie Walsh and Tommy Tune. Featured are Charles "Honi" Coles, Don Amendolia, Georgia Engel, and Tiger Haynes. A feast for eyes and ears! Tues.-Sat. at 8, $25-$45; Wed. at 2, $23-$40; Sat. at 2, Sun. at 3; $25-$45. **St. James Theater,** 246 W. 44th St. (398-0280). 2 hrs., 30 mins. All major credit cards. ● **IRLS**

NOISES OFF—Dorothy Loudon, Brian Murray, Paxton Whitehead, Victor Garber, Linda Thorson, Deborah Rush, Douglas Seale, Amy Wright, and Christian Clemenson are the stars of Michael Frayn's comedy which deals with the misadventures of a third-rate British acting troupe as it tours a farce through backwater towns; directed by Michael Blakemore. The play creates an atmosphere so charged with hilarity that sparks whiz about everywhere! Mon.-Sat. at 8, $25-$35; Wed. at 2, $20-$30; Sat. at 2, $22.50-$32.50. On January 7, a new cast takes over: Carole Shelley, Paul Hecht, Patrick Horgan, Julie Boyd, George Hall, Randle Mell, Alexander Spencer, Diane Stillwell, and Concetta Tomei. **Brooks Atkinson Theater,** 256 W. 47th St. (245-3430). 2 hrs., 25 mins. All major credit cards. ● **IRLS**

OH! CALCUTTA!—Long-running erotic musical comedy; sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon.-Fri. at 8, Sat. at 7 & 9:30, Sun. at 3 & 7; $30-$45. **Edison Theater,** 240 W. 47th St. (757-7164). 2 hrs. All major credit cards. ●●

THE REAL THING—Jeremy Irons and Laila Robins co-star in Tom Stoppard's witty and dizzyingly ingenious play which focuses on a playwright and his relationship with an actress; directed by Mike Nichols in a production that could scarcely be bettered. With Sara Botsford, Simon Jones, Cynthia Nixon, Peter Gallagher, and Vyto Ruginis.Tues.-Sat. at 8, $25-$37.50; Sat. at 2, Sun. at 3, $25-$35; Wed. at 2, $20-$30. **Plymouth Theater,** 236 W. 45th St. (239-6200). 2 hrs., 40 mins. All major credit cards. **IRLS**

ROYAL SHAKESPEARE COMPANY—Shakespeare's *Much Ado About Nothing,* with Derek Jacobi, Sinead Cusack, Christopher Benjamin; Rostand's *Cyrano de Bergerac,* with Derek Jacobi, Sinead Cusack, John Bowe, John Carlisle, Tom Mannion, and Pete Postlethwaite. Terry Hands directs both plays. Here we have a triple triumph—for the company which displays such versatility, for England which can boast such theatrical culture and fertility, and for theater itself for feeling, thought, and humanity! Thru 1/19. Tickets to each play $25-$35. Limited number of $10 tickets at box-office at 10 a.m. daily (noon on Sunday) before each performance. Call theater for specific dates. **Gershwin Theatre,** 222 W. 51st St. (586-6510). All major credit cards. *Much Ado About Nothing* runs 3 hours, and *Cyrano de Bergerac* 3 hours and 15 minutes. **IRLS**

SUNDAY IN THE PARK WITH GEORGE—Robert Westenberg and Bernadette Peters star in a musical with score and lyrics by Stephen Sondheim; book and direction by James Lapine. Suggested by the Georges Seurat painting, *A Sunday Afternoon on the Island of La Grande Jatte,* the musical deals with Seurat and his mistress-model. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3, $35-$45. **Booth,** 222 W. 45th (239-6200). 2 hrs., 30 mins. All major credit cards. **IRLS**

THE TAP DANCE KID—Musical by Charles Blackwell, Robert Lorick, and Henry Krieger. Hinton Battle, Savion Glover, Sam Wright, Gail Nelson, Barbara Montgomery, and Martine Allard head the cast which features a black and white ensemble. It's about the tradition of show business being passed down to a ten-year-old boy who is a gifted tapper; directed by Vivian Matalon. The dancing of Battle is nothing short of extraordinary, and there are winning performances from Allard and Wright. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $30-$45; Wed. at 2, $25-$40. **Minskoff Theater,** 200 W. 45th St. (869-0550). 2 hrs., 40 mins. All major credit cards. ● **IRLS**

TORCH SONG TRILOGY—Harvey Fierstein's trio of plays, *International Stud, Fugue in a Nursery,* and

Widows and Children First, with Philip Astor and Ben Lemon; Donald Berman and Peter Ratray at matinees. An amusing as well as moving trio of plays about the homosexual world; directed by Peter Pope. Mon.-Thurs. at 8, $19.50-$32.50; Fri. & Sat. at 8, $25-$35; Wed. & Sat. at 2, $15-$28.50. **Helen Hayes Theatre,** 240 W. 44th St. (944-9450). All major credit cards. 3 hrs., 30 mins. ● ●

WHOOPI GOLDBERG—Ms. Goldberg appears in an evening of standup comedy and political satire. Tues.-Fri. at 8, Sat. at 2 & 8 & 11, Sun. at 3; $22.50-$30. **Lyceum Theater,** 149 W. 45th St. (239-6200). 2 hrs.

Off Broadway

A . . . MY NAME IS ALICE—Revue, conceived and directed by Joan Micklin Silver and Julianne Boyd, about today's women through songs and sketches written by over 20 authors; with Donna Murphy, Diana Szlosberg, Roo Brown, Tonya Pinkins, Alaina Reed. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $17-$22.50. **Top of the Gate,** 160 Bleecker (475-5120).

ANN REINKING . . . MUSIC MOVES ME—Musical comedy with original material by Larry Grossman, music from diverse sources; staged and choreographed by Alan Johnson. Others in the cast are Gary Chryst, Christina Saffran, Reed Jones, Michael Kubala, Rob Marshal, and Sarah Miles. Mon.-Sat. at 8 Wed. & Sat. at 2, Sun. at 3; $25; thru 1/6. **Joyce Theatre,** 175 Eighth Ave. (242-0800).

AVNER THE ECCENTRIC—A one-man show with clown/mime/juggler/magician Avner Eisenberg. Avner's a clown for the thinking man and exacting child. The piece is full of astonishing and funny feats. Tues.-Sat. at 8, Sat. at 2; Sun. at 3; $19-$25. **Lamb's Theatre,** 130 W. 44th St. (997-1780).

BALM IN GILEAD—Lanford Wilson's play is a witty portrait of street life set in an all-night coffee shop, directed by John Malkovich. With Garry Sinise, Terry Kinney, Lynne Thigpen. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $26-$28; thru 1/6. **Minetta Lane Theater,** 18-22 Minetta Lane (420-8000).

DIAMONDS—Musical revue about baseball featuring music and lyrics by Betty Comden and Adolph Green, Cy Coleman, John Kander and Fred Ebb, among others; directed by Harold Prince. With Loni Ackerman, Scott Holmes, Larry Riley, Chip Zien, Susan Bigelow, Jackee Harry, Dick Latessa. **Circle in the Sq.Downtown,** 159 Bleecker (254-6330).

THE FANTASTICKS—A musical fable in its 24th year. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $16-$20. **Sullivan St. Playhouse,** 181 Sullivan St. (674-3838). ● ●

FOOL FOR LOVE—Sam Shepard's play deals with a man and a woman battling for power in a desert motel; directed by the author. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $20-$24.50. Circle Rep. **Douglas Fairbanks Theatre,** 432 W. 42nd St. (239-4321). ●

THE FOREIGNER—Larry Shue's play which revolves around a shy Englishman at a southern resort who hopes to be ignored by pretending not to speak English; directed by Jerry Zaks; featuring Kathleen Claypool, Anthony Heald, Christopher Curry, and Patricia Kalember. There is good work from the entire cast and a lovably ludicrous performance by Heald. Tues.-Fri. at 8, Sun. at 3 & 7:30; Sat. at 7 & 10; $21-$24.50. **Astor Place Theatre,** 434 Lafayette St. (254-4370).

THE INCREDIBLY FAMOUS WILLY RIVERS—Stephen Metcalfe's play about an American rock legend who survives an attempt on his life only to become involved with drugs, a flop, an impending comeback, and other problems; directed by Stephen Zuckerman; with James McDaniel, Jay Sanders, Kathy Rossetter, John Bowman, Dave Florek, Lois Chiles, Hansford Rowe. Wed.-Fri. at 8, Sat. at 7 & 10:30, Sun. at 3 & 7:30; $12-$10. **WPA,** 138 Fifth Ave. (206-0523).

ISN'T IT ROMANTIC—Wendy Wasserstein's comedy about two women struggling with love and career; directed by Gerald Gutierrez, with Pippa Scott, Lisa Banes, Marge Kotlisky, Scotty Bloch, Steven Gilborn, Nicholas Hormann, Tom Robbins, Sally Faye Reit. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7. **Lucille Lortel,** 121 Christopher (924-8782). ●

JOE EGG—Jim Dale and Stockard Channing star in the Roundabout Theatre Company production of Peter Nichols's play originally titled "A Day in the Death of Joe Egg", about a couple and their wheelchair-bound child; directed by Arvin Brown, and featuring Joanna Gleason, Gary Waldhorn, Margaret Hilton, and Tenney Walsch.. Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; $18-$26; thru 1/27. **Haft Theatre,** 227 W. 27th St. (420-1883).

KUNI LEML—Musical based on Avrom Goldfadn's 1880 play about a rebellious daughter who refuses to accept a pre-arranged husband found through a matchmaker; directed by Ran Avni. With Stuart Zagnit, Scott Wentworth, Barbara McCulloh, and Mark Zeller. Wed.-Sat. at 8,Wed. & Sat. at 2, Sun. at 2 & 5:30; $22-$27.50. **Audrey Wood Theatre,** 359 W. 48th St. (307-5452).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, play is set in a Skid Row flower shop run by a young botanical genius; music by Alan Menken, book and lyrics by Howard Ashman, who also directed. A man-eating plant is the star, enacted kinetically by Martin Robinson and vocally by Ron Taylor. Tues.-Thurs. at 8, $27.50-$32.50; Fri. at 8, Sat. at 7 & 10, Sun.at 2 & 5,$30-$35. **Orpheum,** 126 2nd Ave. (239-6200).● ●

MAMMA I WANT TO SING—Gospel musical, by Vi Higginsen and Kenneth Wydro, about a woman in the church choir who dreams of becoming a pop singer; directed by Grenoldo. Thurs. & Fri. at 8, Sat. at 11 a.m., 2 p.m., & 8; Sun. at 2 & 5; $10-$18. **Heckscher Theater,** 1230 Fifth Ave. (534-2804). ●

MESSIAH—Martin Sherman's play, set in Poland in 1665 where rumors are circulating that a Jewish messiah has finally arrived; directed by David Leaveaux, featuring Mark Blum, David Warrilow, Margaret Gibson, Diane Venora, and Karen Ludwig. Tues.-Fri. at 8, St. & Sun. at 2:30 & 8; $23-$25; thru 1/13. A Manhattan Theatre Club production at **The Space at City Center,** 131 W. 55tn St. (944-9300).

THE MISS FIRECRACKER CONTEST—Holly Hunter stars in a revival of Beth Henley's comedy about a Southern woman with a shady past who has developed loftier ambitions; directed by Stephen Tobolowsky. With Mark Linn-Baker, Joyce Reehling-Christopher, June Stein. Tues.-Fri. at 8, Sat. at 2:30 & 8, Sun. at 3 & 7; $20-$24. **Westside Arts Theatre,** 407 W. 43rd St. (541-8394).

THE MYSTERY OF IRMA VEP—A penny-dreadful two-man show starring Charles Ludlam (the author) and Everett Quinton in multiple roles. Wed.-Sun. at 8; $18. **Ridiculous Theatrical Company,** One Sheridan Square (691-2271).

PACIFIC OVERTURES—Revival of the Broadway play, with music and lyrics by Stephen Sondheim and book by John Weidman, which chronicles the arrival of Commodore Perry in Japan in 1853; directed by Fran Soeder. Featuring Ron Yamamoto, Allan Tung, Christine Toy, Tom Matsusaka, Tom Marino, Diane Lam, Gaylin Kong, Francis Jue, Thomas Ikeda, and Gerri Igarashi. Tues.-Sat. at 8, Sun. at 7:30; Sat. & Sun. at 3; $17.50-$32.50. **Promenade Theater,** Broadway at 76th St. (239-6200).

PRIVATE SCENES—Joel Homer's play focusing on sexual and emotional politics between a man and a woman; directed by Maggie Harrer; featuring Donna Snow, Michael French. Wed. & Thurs. at 8, Fri. & Sat. at 7 & 10, Sun. at 3; $16-$18; thru 1/27. **Theatre Guinevere,** 15 W. 28th St. (686-1470).

A PLAY FOR THE DEVIL—Leon Liebgold and Zypora Spaisman star in Isaac Bashevis Singer's drama with music set in a town in Poland at the turn of the century; directed by Israel Beker. With Jack Rechtzeit, Ibi Kaufman, I. W. Firestone, Marilyn Gold. Sat. at 8:30, Sun. at 2 & 5:30; $10-$14; thru 3/3. **Folksbiene Theater,** 123 E. 55th (755-2231).

SHADES OF HARLEM—An evening at the Cotton Club of the '20s, with music by Frank Owens, Fats Waller, Duke Ellington, Sissle, Blake, Pinkhard, Fields, and McHugh; dancing includes the jitterbug, cakewalk, and tap. With Tina Pratt, Ty Stephens, Jeree Palmer, Branice McKenzie, and Sheila Barker. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $17.50-$22. **Village Gate Theatre,** Thompson St. & Bleecker St. (475-5120).

STREET HEAT—A contemporary musical by Rick Atwell, Perry Arthur Kroeger, and Frank Owens. With Glenn Scarpelli, Michael DeLorenzo, James Arthur Johnson, Ron Lee Savin, and Vicki Lewis. Tues.-Sun. at 8; $30 (and then you can stay on for dancing at no extra charge). **Studio 54 Cabaret Theater,** 254 W. 54th St. (581-2243).

THREE GUYS NAKED FROM THE WAIST DOWN—Musical by Michael Rupert and Jerry Colker about the rise of three comics from nightclubs to films; with Scott Bakula, Jerry Colker and John Kassir; directed by Andrew Cadiff. Tues.-Fri. at 8, Sat. at 7 & 10:15, Sun. at 3 & 7:30; $15-$20; from 1/15. **Minetta Lane Theatre,** 18 Minetta Lane (420-8000).

Theater Companies

AMERICAN JEWISH THEATRE—Joey Faye and Estelle Harris star in a revival of Joseph Stein's 1963 *Enter Laughing,* based on a novel by Carl Reiner detailing his experiences while breaking into show business; directed by Dan Held; with R. Michael Baker, Owen Rackleff, and Maurice Brenner. Tues.-Thurs. & Sat. at 8, Sun. at 2 & 7; $16.50; thru 1/13. **92nd St. Y,** 1395 Lexington Ave. (427-4410).

CHICAGO CITY LIMITS—Improvisational theater with a musical comedy revue. Wed., Thurs. at 8:30, Fri. & Sat. at 8:30 & 11; $10-$12.50. **Chicago Theater,** 351 E. 74th St. (772-8707).

CITY STAGE CO.—Aeschylus' *Agamemnon/Iphigeneis* is concerned with the fall of the House of Atreus and *Elektra/Orestes,* by Aeschylus, Sophocles, and Euripides, which has to do with the second generation of the House of Atreus, play in repertory thru January; directed by Christopher Martin. In the cast: Karen Sunde, Sheridan Crist, Amy Warner, Ginger Grace. Thurs.-Sun. at 8 for the first week, Tues.-Sun. at 8 with mats. Sat. & Sun. at 3, for the rest of the month; $10. **City Stage Company,** 136 E. 13th St. (677-4210).

ENSEMBLE STUDIO—Richard Greenberg's *The Bloodletters,* comedy centering around a son with an embarrassing personal ailment; directed by Shirley Kaplan. Tues.-Sat. at 8, Sun. at 2 & 7; $10-$12; thru 1/6. **Theatre,** 549 W. 52nd St. (247-3405).

EQUITY LIBRARY THEATRE—A revival of *Jacques Brel Is Alive and Well and Living in Paris,* with music by Jacques Brel and additional material by Eric Blau and Mort Shuman; with Louise Edeiken, Jan Horvath, Richard Hilton, and J.C. Sheets; directed by Stephen Bonnell. Tues.-Sun. at 8, Sat. & Sun. at 2:30; 1/3-1/27. (Coming 2/7: Shakespeare's *The Comedy of Errors.*) **ELT,** 103rd and the Drive (663-2028).

FIRST AMENDMENT COMEDY THEATRE—Audience-suggestion improvisations, comedy revues, and guest comedians. Thurs.-Sat. at 8:30 & 10:30; $7.50-$10. **Theatre,** 2 Bond St. (473-1472).

FOURTH WALL REP—*The Hogs Are Running Wild, Hey Mr. Rockefeller, and Can o' Worms,* three nights of political satire. Sat. at 8, Fri. & Sun. at 7:30; $5. **Truck and Warehouse,** 79 E. 4th St. (254-5060).

JEWISH REPERTORY THEATRE—A revival of Ronald Ribman's comedy *Cold Storage;* directed by Len Cariou, and starring Joe Silver and Jay Thomas as cancer sufferers discussing the miracle of survival in a garden atop a hospital complex. Tues.-Thurs. & Sat. at 8, Sun. at 2 & 7; $12-$15. **Jewish Repertory Theatre,** 344 E. 14th St. (279-4200).

LAKOTA THEATRE COMPANY—Carlo Goldoni's *The Servant of Two Masters,* a classic farce of love, industry, and honor; directed by John Geter. With Robert Cesario, Cat Ford, Archie Harrison, Stuart Benus, David Buffam. Wed.-Sat. at 8, Sun. at 3; $6; 1/9. **Clyde Vinson,** 612-614 Eighth Ave. (944-1175).

LAMB'S THEATRE COMPANY—*The Gifts of the Magi,* adapted from two holiday stories by O. Henry, with lyrics and book by Mark St. Germain, music by Randy Courts; directed by Christopher Catt. Thurs.-Sat. at 8; $10-$12; thru 1/6. **Little Theatre,** 130 W. 44th St. (997-1780).

LA MAMA ANNEX—Ping Chong's *Nuit Blanche,* a series of mixed/media vignettes. Wed.-Sun. at 7:30, Sat. at 3:30; $12; from 1/17. Kenny Fries's *A Human Equation,* triangle drama about love and passion on Manhattan, Long Island, and Nantucket; directed by William Coco. Tues.-Sun. at 7:30; $8; 1/18-2/10. **La Mama Annex,** 74A East Fourth St. (475-7710).

MANHATTAN THEATRE CLUB—Don Scardino, Terri Klausner, Cass Morgan, and Charlaine Woodward star in *Hang on to the Good Times,* a musical revue featuring songs from the musicals of Gretchen Cryer and Nancy Ford; directed by Richard Malty Jr. 1/22-2/24. **The Space at City Center,** 131 W. 55th St. (944-3900).

PLAYWRIGHTS HORIZONS—At the Mainstage: Peter Parnell's *Romance Language* is a delightful fantasy that takes 19th century writers and their characters on a trip through America; directed by Sheldon Larry. With Al Carmines, Valerie Mahaffey, Cynthia Harris, William Converse-Roberts, and John David Cullum. Tues.-Fri. at 8, Sat. at 3 & 8, Sun. at 3 & 7; $18-$10. At the PH Studio: *Life and Limb,* a dark comedy by Keith Reddin set in a grocery store in Hell, with Robin Bartlett, Patrick Breen, Robert Joy, Elizabeth Perkins, David Rosza, Kevin Spacey, and Tom Toner; directed by Thomas Babe. 1/9-2/3. **Playwrights Horizons,** 416 W. 42nd St. (279-4200).

PROMETHEUS—*Lady Bracknell Visits Oscar Wilde;* Floria Harper and James Tomkins in Fred Fondren's play about an author being visited by his most famous character on the eve of his departure from England to go into exile in Paris after his release from prison; directed by the author. Thurs.-Sun. at 8; $6. **Prometheus Theater,** 239 East Fifth St. (477-8689).

REPERTORIO ESPANOL—Gloria Gonzalez's *Cafe Con Leche;* Federico Garcia Lorca's *Bodas de Sangre (Blood Wedding); Dona Francesquita,* and *Puerto Rico: Encanto Y Cancion,* music by composers of past

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THEATER

and present times. $8-$10. **Gramercy Arts Theatre,** 138 E. 27th (889-2850).

ROYAL COURT REP—*The Judgment,* a mystery, set in the South dealing with a town that thinks it's above the law; written and directed by Phyllis Craig. Thurs., Fri. & Sat. at 8, Sun. at 3; $7. *Bargain for Murder,* Phyllis Craig's story of murder and intrigue. Tues. & Wed. at 8. $7. **Theater,** 301 W. 55th (997-9582).

13TH STREET THEATER—Israel Horovitz's *The Indian Wants the Bronx,* directed by Bari Seth Brown; Tues. & Wed. at 7:30, Sun. at 9:30; $6. Israel Horovitz's *Line,* directed by Vince Scott; Tues. & Wed. at 9, Thurs. at 7:30; $6. *It's My Party,* a musical comedy revue. Fri. at 11 p.m.; $5; thru 2/8. **13th Street Theater,** 15 W. 13th St. (675-6677).

UNIVERSITY OF THE STREETS—Robin Epstein and Sarah Schulman wrote and directed *Whining and Dining,* a Lesbian biblical comedy retelling the Job story. Fri.-Sun at 8; $5; thru 1/13 at 8. 130 E. 7th St. (533-7667).

WEST SIDE REPERTORY—Arthur Pinero's *Trelawny of the Wells,* a comedy revolving about show-business people and members of the aristocracy. Fri.-Sun. at 8, Sun. at 3; $7; thru 2/3. **West Side Theatre,** 252 W. 81st St. (666-3521).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

THE AGE OF INVENTION—Benjamin Franklin, Thomas Edison, and other famous inventors, are portrayed by 300 puppets presented by Theodora Skiitares in the New York City premiere of her environmental-puppet-history work portraying the uses and abuses of Yankee ingenuity. Thurs.-Sun. at 8; $4; 1/3-20.**Theatre for the New City,** 162 Second Ave. (254-1109).

BOUND TO RISE—A musical based on the adventure novels of Horatio Alger, Jr.; directed by Barbara Vann Thurs.-Sat. at 8, Sun at 3; $6-$10; thru 1/5. **Medicine Show,** 6 W. 18th St. (255-4991).

CITY MEN—Comedy about gay life and love in the 70s, by Philip Blackwell and Laurence Senelick, directed by Michael Bavar. Tues.-Sun; $6; thru 1/13. **Actor's Outlet,** 120 W. 28th (807-6655).

FOREVER MY DARLIN'—Dan Owens's play with music, directed by Duane Jones, takes place on Christmas Eve, the same day on which a rhythm and blues star has killed himself.. Thurs.-Sun. at 8. **Richard Allen Center,** 36 W. 62nd (489-1940).

FRANNY THE QUEEN OF PROVINCETOWN—John Preston's story, starring A. L. Franklin, about Franny, who "even in leather would look like a queen." Thurs.-Sun. at 8:30, Sat. at 7 & 10; $10. **Shandol,** 137 W. 22nd St. (279-4200).

THE GARDEN OF EARTHLY DELIGHTS—A dramatization of Hieronymous Bosch's painting in a collaboration between choreographer/director Martha Clarke, composer Richard Peaslee, and the Music-Theatre Group. With Margie Gillis, Marie Fourcaut, Lila York. Tues.-Fri. at 8, Sat. at 7 & 9; $10-$20; thru 1/19. **St. Clement's,** 423 W. 46th St. (265-4375).

ICE STATION ZEBRA—Written and directed by Susan Mosakowski, with music by Vito Ricci, play is about the world of Howard Hughes in a room at the Desert Inn, where he watches his favorite movie time and time again. Thurs.-Sun. at 8; $7; 1/2-17. **Ohio Theatre,** 66 Wooster St. (674-5593).

ISSUE? I DON'T EVEN KNOW YOU!—A political and topical revue by The Acting Company and Friends; directed by Jack Heifner; with Kim Staunton, Casey Biggs, Kristine Neilsen, Anderson Matthews, Diane Kamp, Jack Kenny, Wayne Knight. Wed. & Thurs. at 9, Fri. & Sat. at 11; Sun. at 7; thru 12/31. **The Ballroom,** 253 W. 28th St. (244-3005).

IT'S MY PARTY—A musical comedy revue with a 60's flavor, written and conceived by Natalia Gervais; directed by Rick Dawn; with the author, Marty Fink, Charles Cotugno, and Bobby Reed. Fri. at 11 p.m., thru 2/8; $5. **Thirteenth Street Theater,** 50 W. 13th St. (675-6677).

LA CANTATA DEI PASTORI—I Giullari di Piazza, a performance troupe dedicated to reviving traditional Southern Italian folk music and street theater, revives this 17th-century Neapolitan Christmas play. 1/4 & 5 at 8, 1/6 at 3; $7. **St. John's Church in the Village,** 118 W. 11th St. (431-7179).

LAST OF THE RED HOT LOVERS—Revival of Neil Simon's comedy about a middle-aged man and his lustful misadventures; directed by Sue Lawless. Tues.-Sat. at 8, mats. Wed., Sat., & Sun. at 2; $13-$15; thru 12/31. **Theater in the Park,** Flushing Meadow Park (call 718-592-5700 for instructions).

LEATHER HEART—Frank Megna's play about the myths and glamor of pro fighting; featuring scenes with cast members who are skilled boxers; directed by T. Riccio; with the playwright in the leading role, and Dan Grimaldi, A. J. Denison, Guy Margo, Alberto Vasquez, and Mary Tower. Wed.-Sat. at 8; $6; thru 1/5. **Sargent Theatre,** 314 W. 54th St. (581-3044).

LETTERS FROM A MATCHMAKER—John B. Keane's play detailing the loneliness of the hills people of West Kerry; with Terry Donnelly and Mickey Kelly; directed by Jim Sheridan. Fri. & Sat. at 8, Sun. at 3; $8. **Irish Arts,** 553 W. 51st (757-3318).

LIZZIE BORDEN FAMILY VAUDEVILLE SHOW—Bruce Hurlbut's sinister but hilarious play about the spinster who "took an axe, etc."; directed by Rob Barron, with the author as Lizzie. Thurs. & Fri. at 8:30, Sat. at 8:30 & 10:30; $5; thru 1/5. **West Bank Cafe,** 407 W. 42nd (695-6909).

MARRIAGE—Gogol's comedy about people who cannot differentiate between dreams and reality. Fri. & Sat. at 7:30; $8; thru 1/26. **Theater in Action,** 430 W. 14th St. (873-5987).

MIRRORS—Bernard Myers's play about a small group of senior citizens who fight to save their homes from the wrecking ball of gentrification; with Hal Blankenship, Mandy Loftis, Richard Briggs, Jan Owen, Bill Nunnery, Babette Glass, Lia Nickson, Audrey Dummett, Tom Loftis, and George Simms. Thurs.-Sat. at 8, Sun. at 3; $6; thru 1/6. **Noel Coward Theater,** 164 11th Ave. (208-1784).

AN OCCASION OF SIN—Deborah Lundy's play about the right to die and mercy killing, directed by Will Lieberson; with Mike Champagne, Pat Squire, Robert Haufrecht, Howard Mungo, Susan Monts, and Keith Michel. Tues.-Sat. at 8, Sun. at 3 & 7; $8. **Quaigh Theatre,** 108 W. 43rd St. Closed

ON THE LAM—Georg Osterman's musical comedy with score by Jeffrey Marke, is about a team of stranded vaudevillians, aided by an ex-nun, who yearn to find success; directed by John Albano. Thurs.-Sun. at 8; $4; 1/3-20. **Theatre for the New City,** 162 Second Ave. (254-1127).

ONCE ON A SUMMER'S DAY—A musical entertainment about the relationship between Lewis Carroll and the child named Alice, composed by Jeff Lunden with book and lyrics by Arthur Perlman. With David Purdham, Kimi Morris, Carolyn Mignini, Todd Graff, David Greene, Mimi Wyche, Frank Hankey. Wed.-Sat. at 8, Sun. at 2 & 7; from 1/21. **Ensemble Studio Theatre,** 549 W. 52nd St. (580-9548).

SHORT CHANGE—Geoffrey Gordon's comedy about four people, sharing an apartment, who discover each other's abilities, liabilities, and limits; directed by Joshua Astrachan. Thurs.-Mon. at 8, mats. 1/13, 10 & 26 at 3; thru 1/27; $8. **TOMI Terrace Theatre,** 23 W. 73rd St. (866-2821).

SHORT EYES—Miguel Pinero's honest and powerful prison drama, directed by Kevin Conway, featuring Michael O'Keefe and Esai Morales. Thru 12/31. Presented by Second Stage at the **McGinn/Casale Theatre,** Broadway at 76th St. (787-8302).

SLOW DANCE ON A KILLING GROUND—A revival of William Hanley's three-character play, wherein the cast emerges in a choreo-dramatic manner; directed by Randolf Pearson. Wed.-Sat. at 8, Sat. at 3; $8; 1/9-19. **Actor's Outlet,** 120 W. 28th St. (807-1590).

SOCRATES, SOCRATES—J. T. Elias's play about the trial, focusing on Socrates' sparring with his accusers in the court of Athens. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 8; $10; thru 12/31. **Actors Playhouse,** 100 Seventh Ave. South (691-6226).

SUSPENDERS/A FLIRTATION—Dramatic musical by Dana Foley and William Mernit examines youth through a mixture of poetry and rock 'n' roll; with Mathew Ashford, Roma Maffla, Kathryn Beckwith, Jerome LePage. Thurs.-Sun. at 11 p.m.; $6; 1/3-20. **New City,** 162 Second Ave. (254-1109).

THERESE RAQUIN—Emile Zola's story, presented in a new translation by Stephen Willems, who will also direct the revival, is a drama of psychological revenge. Thurs.-Sat. at 8, Sun. at 3; $8; 1/18-2/10. **Riverwest Theatre,** 155 Bank St. (243-0259).

THROMBO—Albert Bermel's dark comedy about the Dark Continent; directed by Leonardo Shapiro. Thurs., Fri., & Sun at 7:30, Sat. at 4 & 8, Sun. at 3; $5; from 1/10. **Henry St. Settlement's New Federal Theatre,** 466 Grand St. (598-0400).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 noon to 6, Mon., Wed., & Fri.; 10:30-4:30, Tues. & Thurs. *New York* Magazine will be happy to advise you.

MUSIC & DANCE

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Carnegie Hall and Carnegie Recital Hall, Seventh Ave. at 57th St. (247-7800)

City Center, 131 W. 55th St. (246-8989)

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800)

Lincoln Center: 62nd-66th Sts., Columbus-Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St. Y, on Lexington Ave. (427-4410)

Radio City Music Hall, Sixth Ave. and 50th St.(757-3100)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

Concerts

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Monday, December 31

NEW YEAR'S EVE GALA—The English Chamber Orchestra, violinists Isaac Stern, Salvatore Accardo, oboist Hans de Vries, pianist Keith Jarrett. Benefit concert for Carnegie Hall. At the Hall, at 8:30. $15-$25 (benefit: $50-$150; 903-9650).

NEW YORK PHILHARMONIC, Zubin Mehta conductor; soprano Kathleen Battle, pianist Emanuel Ax, violinist Shlomo Mintz. Music by the Strauss family, Mozart, Chopin, Saint-Saens, Kreisler. Avery Fisher Hall at 8. $10-$50.

Y CHAMBER SYMPHONY, Gerard Schwarz conductor. Bach's six Brandenburg Concerti. Tonight, a champagne celebration. 92nd Street Y at 8. $17.50-$22.50.

AMERICAN SYMPHONY ORCHESTRA, Leonard Bernstein and Michael Barrett conductors; soprano Jean Kraft, flutist Paula Robison, oboist Bert Lucarelli, trumpeter Stephen Burns; members of the choirs of the Cathedral, New Amsterdam Singers, New York Choral Society, and the Boys Choir of Harlem. Overture to Mozart's *The Magic Flute*; "Urlicht" from Mahler's Symphony No. 2; Bach's Brandenburg Concerto No. 2; Bernstein's *Chichester Psalms*. Michael Moriarty, Mia Farrow guest performers at this Concert for Peace. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St., at 6. Free.

ST. LUKE'S CHAMBER ENSEMBLE, Louise Schulman director. "Sing We and Chant It," instrumental and vocal music from the courts of Elizabeth I and James I, by Morley, Ferrabosco, Gibbons, others. Church of St. George, E. 16th St. east of Third Ave., at 8. $20, with a champagne reception (226-1115).

RIVERSIDE CHURCH—At 10:15 p.m., carillonneur James R. Lawson plays works by von Grabow, Whipple, Dawson, Loeb, Maassen. At 10:45 p.m., John Walker, organist. At 11:30 p.m., the annual Watchnight Service, with the choir. At midnight, a swinging peal will say "Happy New Year!" The Drive at 122nd St. Free.

WESTERN WIND—A New Year's Eve musical party, a benefit. Concert, folk dancing, buffet, and champagne. The Ohio Space, 66 Wooster St. (228-8159), at 9, $45, or $80 a couple.

BARGEMUSIC LTD.—Bach's Brandenburg Concerti Nos. 6, 5, and 3. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7. $15.

Tuesday, January 1

SINE NOMINE SINGERS, and Baroque Orchestra; harpsichordist Edward Brewer; Harry Saltzman conductor. Birthday salute: Bach's Cantata for New Year's Day, BWV 171; D. Scarlatti's Harpsichord Sonatas K. 133, K. 513; Schutz's Three Motets for the New Year's Season, and Psalm 122 from *Psalmen Davids*, for four choruses. Merkin Concert Hall at 4. $12, with a champagne reception.

WAGNER SOCIETY SOIREE—Contralto Marion Dry, tenor George Gray, soprano Alessandra Marc, baritone Roger Roloff. Works of Loewe, Griffes, Mahler, Wagner. Women's National Republican Club, 3 W. 51st St. (247-0355), at 5. $15, $30 (patron).

JAMES R. LAWSON, carillonneur. Settings of carols; transcriptions of works by Bach, Handel, D. Scarlatti—a birthday salute. Riverside Church, the Drive at 122nd St., at noon. Free.

BACH VESPERS—Bach Choir, Orchestra, Frederick Grimes director. Bach's *Christmas Oratorio*, Parts IV, V, VI. Holy Trinity Lutheran Church, C.P.W. at 65th St., at 5. Offering.

Wednesday, January 2

BILLY TAYLOR, pianist. Midtown Jazz at Midday. St. Peter's Church, Lexington Ave. and 54th St., at 12:30. $2.

AARON ROSAND, violinist. St. Bartholomew's Church, Park Ave. at 51st St., at 12:10. Free.

GUGLIELMI QUARTET—Baroque program. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

Thursday, January 3

NEW YORK PHILHARMONIC, Zubin Mehta conductor; violinist Gidon Kremer. Schumann's Symphony No. 2; Sofia Gubaidulina's *Offertorium* (U.S. premiere). Avery Fisher Hall at 8. $6-$30. Note: open rehearsal of this program, Thurs. only, 9:45 a.m. $3.

SOU HON CHEUNG, pianist. Debussy, Chopin, Messiaen, Rachmaninoff. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

MAURICE KENNY AND WENDY ROSE, with Jimmie Durham and Glen Velez. Poetry and music. Alternative Museum, 17 White St. (966-4444), at 8. $4.

ALDONA KEPELAITE, pianist. Lincoln Center Library at 4. Free.

DAVID BUECHNER, pianist. Classical music. Olympic Tower atrium, Fifth Ave. at 51st St., at 5:30. Free.

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER—The Emerson String Quartet. Four Fugues from Bach's *Well-Tempered Clavier*, arr. Mozart; Beethoven's String Quartet, "Serioso"; Berg's String Quartet, Op. 3; Tchaikovsky's String Quartet in D, Op. 11. Church of St. Ann and the Holy Trinity, Clinton and Montague Sts., Brooklyn Heights (718-834-8794), at 8. $10.

IK-HWAN BAE, SARAH KWAK, violinists/**STEVEN TENENBOM**, violist/**FRED SHERRY**, cellist. Stravinsky's Concertino for String Quartet; Mozart's String Quartet in B-flat, K. 589; Brahms's String Quartet in a, Op. 51, No. 2. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (718-624-4061), at 7. $8.

Friday, January 4

CHAMBER MUSIC SOCIETY—See 1/3 for program. Today, at Alice Tully Hall at 8. $15.

NEW YORK PHILHARMONIC—See 1/3. Today at 2.

ODETTA/CHRIS CONNOR/EMILY REMLER—"Women of Jazz." N.Y.U. Loeb Student Center, 566 LaGuardia Pl. at Washington Square South (598-2027), at 8. $7.50.

ALI RYERSON, flutist. Jazz at Noon, a luncheon jam session. Freddy's, 308 E. 49th St. (888-1633), at 12. $4.

BROOKLYN PHILHARMONIC SYMPHONY ORCHESTRA, Lukas Foss conductor; cellist Lynn Harrell, pianist Tobias Picker. Chadwick's "Jubliee," from *Symphonic Sketches*; Picker's *Keys to the City*; Herbert's Cello Concerto No. 2; Tchaikovsky's Symphony No. 4. Brooklyn Academy of Music, 30 Lafayette Ave. (718-636-4100), at 8. $8-$15.

Saturday, January 5

Y CHAMBER SYMPHONY GOES BAROQUE, Ken Jean conductor; violinist Alexander Markov, oboist Randall Ellis. Overture to Handel's *Solomon*, and Concerto Grosso, Op. 6, No. 11; Bach's Violin Concerto in d, and Concerto for Violin and Oboe in d; Handel's Concerto Grosso, Op. 3, No. 4; C.P.E. Bach's Sinfonia No. 5 in b. 92nd Street Y at 8. $11-$15.

QUARTETTO GUGLIELMI, with soprano Trudy Ellen Craney, flutist Onorio Zaralli. Works of J.C. Bach, Guglielmi, Handel, Mancini, A. Scarlatti, Telemann, Vivaldi. Merkin Concert Hall at 8. $8.

NEW YORK PHILHARMONIC—See 1/3.

CHINESE MUSICAL ARTS CHORUS—Folk, classical, and contemporary music by Chinese composers. Alice Tully Hall at 8. $10, $15 (736-2284 for tickets).

GALINA HEIFETZ, violinist. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

TATANASAZ—Folk music of Afghanistan. Alternative Museum, 17 White St. (966-4444), at 8. $9.

YOUNG ARTISTS CONCERT—Lincoln Center Library at 2:30. Free.

JUILLIARD STRING QUARTET, with violist Scott Nickrenz. Schumann's Quartet, Op. 41; Fine's String Quartet; Mozart's Quintet for Strings in C. Brooklyn Academy of Music, 30 Lafayette Ave. (636-4100), at 8:30. $8.50.

BROOKLYN PHILHARMONIC—See 1/4.

CARLOS BARBOSA-LIMA, guitarist. N.Y. Public Library, Kingsbridge Branch, 280 W. 231st St., Bronx, at 2. Free.

Sunday, January 6

AMERICAN SYMPHONY ORCHESTRA, Julius Rudel conductor; Susan Dunn, Warren Ellsworth, William Wildermann. Wagner program, including Act I of *Die Walkure*. Carnegie Hall at 3. $7.50-$20.

GABRIEL CHODOS, pianist. Schubert, Kirchner, Chopin. 92nd Street Y at 8. $7.50-$10.

AMOR ARTIS CHORALE AND ORCHESTRA, Johannes Somary conductor; Judith Caldwell, Jeffrey Dooley, Seth McCoy, John Ostendorf. Bach's *Christmas Oratorio*. Alice Tully Hall at 8. $8.

CHAMBER MUSIC SOCIETY—See 1/3 for program. Today at Alice Tully Hall, at 5. $15.

FOR THE LOVE OF MUSIC—Violinists Ida Kavafian, Richard Sortomme, Carol Webb; cellist Warren Lash; pianist Jeffrey Swann.Works of Dvorak, Wuorinen, Schumann. Merkin Concert Hall at 3. $9.

MUSIC SPECTRUM, Boris Berman director-pianist; oboist Ronald Roseman; baritone Richard Lalli; the Mendelssohn String Quartet. "The Second Viennese School and Its Romantic Roots." Music of Schoenberg, Webern, Schumann, Loewe, Wolf. Merkin Concert Hall at 8. $7.

"DOC" CHEATHAM, trumpeter/**JOHNNY GUARNIERI**, pianist. "Vintage Jazz at the Vineyard," 309 E. 26th St. (683-0696), at 3. $8, $12; latter price includes a cabaret table and wine.

WALTER MAC WILLIAMS, clarinetist/**VICTORIA GRISWALD**, pianist. Museum of the City of New York, Fifth Ave. and 103rd St. (534-1672), at 3. Free.

THE ART OF THE KLEZMER—Performances of traditional Jewish music. Brookdale Center, Hebrew Union College, 1 W. 4th St. (674-5300), at 3. Free.

RUTH LAREDO, pianist. YM&YWHA of Washington Heights and Inwood, 54 Nagle Ave. (569-6200), at 2. $20.

QUINTET OF THE SEASONS—Mozart program; music for oboe, violin, viola, cello, and piano. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (718-624-4061), at 1. $6.

BROOKLYN PHILHARMONIC— See 1/4. At 2.

JUILLIARD STRING QUARTET—See 1/5. At 2.

IK-HWAN BAE, others—See 1/3. Today at 4.

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MUSIC & DANCE

GILA DUCAT-LIPTON, pianist. Brooklyn Museum, Eastern Pkwy., at 2. Free.

CONCERTS IN CHURCHES—Memorial concert for violoncellist Fortunato Arico, with tenor Charles Bressler, harpsichordist Albert Fuller, violinist Linda Quan, others. Corpus Christi, 529 W. 121st St., at 3. . .Bach Vespers, with the choir and soloists; Frederick Grimes director; organist Williams Hays. Cantata 65, and Prelude and Fugue in C, S. 547. Holy Trinity Lutheran, C.P.W. and 65th St., at 5. Offering . . .Chamber music, at Madison Avenue Presbyterian, 73rd St., at 4. $5. . .Carillonneur James R. Lawson plays Epiphany hymns arranged by Johnson; also Franco's "When the Wise Men Came." Riverside, the Drive at 122nd St., at 10:35 a.m. Free. . .Paul Halley, organist. Recital following Candlelight Choral Vespers. St. John the Divine, Amsterdam Ave. and 112th St., at 7. Offering. . .Weilerstein Duo, violin and piano. Works of Bloch, others. St. Michael's Hall, 225 W. 99th St., at 3. $5.

Opera

Metropolitan Opera
At the Metropolitan Opera House

TO APRIL 20—$13-$70. 12/31 at 8: Strauss's *Ariadne auf Naxos*, A. Davis conducting; with Norman, Rolandi, Ewing, Cochran, Duesing, Berberian. 1/1 at 8: Verdi's *Simon Boccanegra*, Levine conducting; with Tomowa-Sintow, Milnes, Popov, Furlanetto, Clark, Cook. 1/2 at 8: Mozart's *Così fan tutte*, Tate conducting; with Vaness, Murray, Hamari,Rendall, Holloway, MacNeil. 1/3 at 8: Verdi's *Aida*, Levine conducting; with Price, Cossotto, McCracken, Estes, Macurdy, Cook. 1/4 at 8: *Simon Boccanegra*; same as 1/1, except V. Moldoveanu for Popov. 1/5 at 2: *Ariadne auf Naxos*; same as 12/31 (broadcast, WQXR). 1/5 at 8: *Così fan tutte*, Tate conducting; with Vaness, Dubinbaum, Hamari, Philip Langridge (debut), Schexnayder, MacNeil.

Other

THE GONDOLIERS, by Gilbert and Sullivan. John Reed is guest artist, with the New York Gilbert and Sullivan Players. Symphony Space, 12/31, 1/2, 3, 4 at 8; 1/5 at 3 and 8; 1/6 at 3. $11-$18; under 13 and seniors, $9-$15. 12/31 is a champagne gala; $15-$22.

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). 1/2-13: Herbert's *The Red Mill*. Wed.-Sat. at 8, Wed. at 2, Sat. and Sun. at 3:30. $10-$16.50.

THE MAGIC FLUTE, by Mozart; in English. Amato Opera, 319 Bowery (228-8200). 12/31, 1/5, 12 at 7:30; 1/6, 13 at 2:30. $8. Note: the New Year's Eve performance is a gala buffet party; $30.

THE MERRY WIDOW, by Lehar. Manhattan Savoyards/Opera Northeast and the Queens Symphony Orchestra, David Katz conductor. Queens College Colden Center, L.I.E. and Kissena Blvd., Flushing (718-793-8080). 1/5 at 8. $14-$16.

Dance

New York City Ballet
At the New York State Theater

TO 2/24/—$4-$36. Thru 1/6: The company's annual performances of *The Nutcracker*. Several are sold out. No performance New Year's Day, but there is one 12/31 at 8. Repertory resumes 1/8.

Other

HOW THEY MAKE HAWAIIAN MUSIC, a collaborative work by choreographer Colleen Mulvihill and composer J.A. Deane. Guest artists are Andrea Hicks and Neil Kaku. P.S. 122, 150 First Ave. at 9th St. (477-5288), 1/4, 5, 6 at 9. $6.

HOLIDAY DANCE FESTIVAL—"Current Motions." Robert Small and the Small Dance Co., Pacific Motion Dance, Muna Tseng Dance Projects, and Contemporary Mythmakers, in two different programs. Theater of the Open Eye, 316 E. 88th St. (534-6909). 12/31, 1/1 at 8. $12.

SPOKE THE HUB DANCING—New dance and theater work by Elise Long. Washington Square Church, 135 W. 4th St. (622-3863). 1/4, 5 at 8. $6.

SUSAN MARSHALL & COMPANY—New trios and duets. Bessie Schonberg Theater, 219 W. 19th St. (924-0077), 1/3, 4, 5 at 8; 1/6 at 3. $7.

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ART

Galleries

Galleries are generally open Tues-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

PAT ABBOTT-RYAN/AL ORTEGA/REBECCA CROSS—"Neo-Fauve" paintings by all three. Thru 1/30. D'Este, 51 E. 63rd (752-8948).

GILLIAN AYRES—Recent abstract paintings by a British artist, 1/5-24. Knoedler, 19 E. 70th (794-0550).

GARY BUKOVNIK—New paintings, thru 1/12. Staempfli, 47 E. 77th (535-1919).

GOYA—"The Disasters of War" and other prints from the collection of the Arthur Ross Foundation, thru 1/16. Spanish Institute, 684 Park (628-0420).

STANLEY WILLIAM HAYTER/ANNA CHROMY/JULIE SPEED—Prints made at his "Atelier 17," by such artists as Calder, Ernst, Giacometti, Miro, others/Fantasy paintings/Paintings with offbeat subject matter. Thru 1/19. Foxworth, 33 E. 65th (772-3460).

IPOUSTEGUY—Figurative bronze sculpture and charcoal drawings, thru 1/5. Bernard, 33 E. 74th (988-2050).

KOBASHI—Polished stainless steel sculptures in organic, biomorphic forms, 1/5-30. Stone, 48 E. 86th (988-6870).

KOENIGSTEIN—New works in graphite on paper and on aluminum, thru 1/12. Elkon, 1063 Madison (535-3940).

HENNER KUCKUCK—Constructions made of wood, metal and wire cable that are based on a system of balance and tension, thru 1/5. Cecil, 16 E. 72nd (517-3605).

SEYMOUR LIPTON—Recent metal sculpture, thru 1/8. Weintraub, 992 Madison (879-1195).

MICHAEL MAZUR—Paintings and works on paper from his "Vine Tree" series—a tree weakened by a wisteria vine, and from his "Wakeby" series, which depict the landscape surrounding his summer house in Cape Cod, thru 1/19. Mathes, 851 Madison (249-3600).

TEDDY MILLINGTON-DRAKE—Watercolors of the Greek island, Patmos, thru 1/12. Mazoh, 13 E. 76th (737-2203).

STEPHEN PACE—Figurative landscape paintings depicting this artist's personal experiences, set in and around his summer home in Maine, 1/5-30. Sachs, 980 Madison (734-7795).

MIMMO PALADINO—Large color linocuts based on Joyce's *Ulysses*, 1/3-2/14. Hamilton, 19 E. 71st (744-8976).

ROBERT RAUSCHENBERG—Seven ft. tall light boxes with images silkscreened on them, thru 1/5. Castelli Graphics, 4 E. 77th (288-3202).

FRITZ SCHOLDER—Recent paintings and monotypes, thru 1/19. ACA, 21 E. 67th (628-2440).

SEMPE—Drawings and illustrations by an artist known for his *New Yorker* covers, thru 1/19. Lefebre, 47 E. 77th (744-3384)/French Cultural Services, 972 Fifth.

SYLVIA SLEIGH—A 25-foot landscape painting with figures entitled, "Invitation to a Voyage: the Hudson River at Fishkill," 1/5-2/2. Einstein, 1018 Madison (628-8782).

ANDREW STEVOVICH—Paintings and pastels of stylized figures that are evocative of medieval Dutch and Italian paintings, 1/5-2/2. Coe Kerr, 49 E. 82nd (628-1340).

ROGER VIVIER—"Architecture du Frivole"—drawings, models and shoes from the 1950's to the present, with photographs by Erica Lennard, thru 1/19. Facade, 1044 Madison (744-4997).

HENRY H. WOLF—Portraits and self-portraits on canvas and on paper, thru 1/16. Marymount Manhattan, 221 E. 71st (472-3800).

HOSSEIN ZENDEROUDI—Calligraphic monotypes, thru 1/5. Taghinia-Milani, 1080 Madison (570-6173).

DOROTHY ZILKA—Long, irregularly-shaped paintings of land and seascapes, thru 1/5. Schlesinger-Boisante, 822 Madison (734-3600).

57th Street Area

MILTON AVERY/GABOR PETERDI—Works on paper, including figure drawings and landscapes, in oil crayon, gouache, watercolor/Etchings and engravings. 1/4-30. Borgenicht, 724 Fifth (247-2111).

ENZO CUCCHI/ROBERT RAUSCHENBERG/DONALD SULTAN—New paintings by all three. Thru 1/5. BlumHelman, 20 W. 57th (245-2888).

MARCIA DALBY—A sculptural installation of both large and small objects, such as tools, insects, furniture, that draw the viewer into a confusing play with scale, 1/3-2/2. Wolf, 30 W. 57th (586-8432).

JANE DICKSON/KEN GOODMAN/RICHARD TOBIAS—Oilstick drawings of carnival images and of New York's Times Square area/Paintings of archetypal figures/Paintings based on a grid structure that take a humorous look at traditional formalist painting. Thru 1/5. Alexander, 20 W. 57th (757-3721).

JEAN DUBUFFET—A series of new paintings entitled "Mires," with intense, all-over linear configurations suggesting targets or test patterns, thru 1/12. Pace, 32 E. 57th (421-3292).

CAROLE EISNER/FLORENCE PUTTERMAN—Paintings with figures by both. Thru 1/12. Segal, 63 E. 57th (486-2297).

DOMINIQUE FITCH-FEBVREL—Decoupages (papercuts in light boxes), with subject matter drawn from fairy tales, mythology and folk tales with women as the central characters, thru 1/12. Fitch-Febvrel, 5 E. 57th (688-8522).

CHRISTOPHER GERLACH/NANCY HAGIN—Recent landscape paintings in the "en plein air" tradition/Still life paintings with bold structural compositions. 1/5-30. Fischbach, 24 W. 57th (759-2345).

AL HIRSCHFELD—Ink drawings, lithographs and etchings, thru 1/5. Felicie, 141 E. 56th (752-7567).

HANS HOFMANN—Thirteen major paintings from the last decade of his life, 1/5-26. Emmerich, 41 E. 57th (752-0124).

ROBERTO JUAREZ—New paintings and drawings of multi-cultural subjects that reflect the artist's interest in the paintings of Picasso, Matisse, Orozco, Bonnard, Hartley and Guston, thru 1/5. Miller, 724 Fifth (246-1625).

DONALD JUDD—Architectural drawings and furniture, thru 1/5. Protetch, 37 W. 57th (838-7436).

TIM KELLEY/ESPHYR SLOBODKINA—Polychrome sculpture/Paintings of the '40s and '50s. 1/5-30. Deutsch, 20 W. 57th (765-4722).

MICHAEL LUCHS—Recent work, thru 1/5. Oscarsson Hood, 41 W. 57th (750-8640).

PIERA MCARTHUR—Pastels on paper by a New Zealand artist, thru 1/26. Armstrong, 50 W. 57th (582-8581).

DONN MOULTON—Painted plywood and fiberglass cutouts of oversized images, such as childhood toys and other nostalgic items, 1/5-2/9. Kornblee, 20 W. 57th (586-1178).

LINDA PEER—Painted wooden sculptures of angels and winged dogs, thru 1/5. Pearl, 38 E. 57th (838-6310).

AMINAH ROBINSON—Sculpture, drawings, books and quilts that document segments of Afro-American history, 1/3-26. Markel, 50 W. 57th (581-1909).

RICHARD STANKIEWICZ—Wall reliefs and free-standing sculptures made of welded steel, made between 1953-1981, thru 1/19. Zabriskie, 724 Fifth (307-7430).

SAUL STEINBERG—New work, thru 1/5. Pace, 32 E. 57th (421-3292).

MARK TOBEY—Paintings and prints, thru 1/5. Rosenberg, 20 W. 57th (757-2700).

East Village

NINA CONOLLY—Paintings of images and objects from popular culture that draw upon the experience of growing up female in the early sixties, thru 1/13. Art City, 439 E. 9th (420-0867).

MATTHEW IMPERIALE/LOUIS MUELLER—Paintings applied to a Folk Art tradition in a series entitled, "Floor Clothes"/Hand-blown glass shapes and painted bronze constructions. 1/4-2/3. Area X, 200 E. 10th (477-1177).

HANS-GERD MEHRTENS—Paintings and totemic sculpture, thru 1/6. Pictogram, 443 E. 9th (865-5476).

JAMES ROSS/CLAIRE FERGUSON—Recent abstract paintings/An installation. 1/3-27. Gracie Mansion, 167 Ave. A (477-7331).

ROBERT SCHOEN—Recent marble sculptures, 1/4-27. Salvador, 216 E. 10th (228-3165).

ANSON SEENO—Figure paintings in phosphorescent pigments, thru 1/13. New Math, 503 E. 12th (505-8645).

SoHo and Tribeca

DONALD ALBERTI—Abstract drawings in charcoal, thru 1/12. Condeso-Lawler, 76 Greene (219-1283).

JOHN ALTOON—Oil paintings from 1960-1965, by an artist who was a major influence on the California art world of the '60s, thru 1/26. Thorp, 103 Prince (431-6880).

CARL ANDRE—Recent sculpture, 1/5-30. Cooper, 155 Wooster (674-0766).

BRUCE BARBER—An installation entitled, "Reading Room: A Visual Analysis of Corporate Advertising," 1/5-2/2. 49th Parallel, 420 W. Broadway (925-8349).

VICTOR BRAUNER/MARCEL JEAN/KURT SELIGMANN—Large-scale paintings/Drawings in a variety of media/Drawings from his series "Une Ecriture Lisible." Thru 1/26. Carpenter + Hochman, 420 W. Broadway (219-0110).

DANIEL BUREN—An installation incorporating various architectural elements such as columns and archways, 1/5-26. Weber, 142 Greene (966-6115).

GRETNA CAMPBELL—Romantic landscape paintings, thru 1/5. Ingber, 460 W. Broadway (674-0101).

SIMON CARR—Small still-life paintings and large-scale fishing, hunting, and boating scenes, thru 1/16. Bowery, 121 Wooster (226-9543).

SANDRO CHIA—New paintings, 1/5-26. Castelli, 420 W. Broadway (431-5160).

GAVIN CHILCOTT—Brightly-colored paintings with images, by a New Zealand artists, thru 1/5. Adler, 578 Broadway (925-3336).

ROBERT FICHTER/MICHAEL J. BERKOWITZ—Paintings and cibachromes/An installation of costumed mannequins in an architectural setting. Thru 1/5. Freidus/Ordover, 70 Greene (925-0113).

JOAN FISHER/CECILE OPRON/DAVID MCCULLOUGH—Recent paintings by all three. Thru 1/12. Littlejohn-Smith, 133 Greene (420-6090).

ELAINE GALEN—Abstract paintings suggestive of landscapes, thru 1/23. Soho 20, 469 Broome (226-4167).

GARY HALL—Paintings, thru 1/12. Concord, 451 Broome (925-2994).

SUSAN HARTNETT—Drawings, thru 1/12. Art Galaxy, 262 Mott (966-0426).

CARMEN HERRERA/JIMMIE DURHAM—A retrospective of paintings from 1951-1984/Recent sculpture using skulls and bones of animals. Thru 1/19. Alternative Museum, 17 White (966-4444).

SHERYL HUMPHREY—Land and seascape paintings peopled with characters from movies and television, 1/3-2/9. Herlin, 68 Thompson (431-8732).

ROBERT KIPPUR/GARY MAYER—Paintings. 1/5-2/9. Exit Art, 578 Broadway (966-7745).

GRACE KNOWLTON—Sculpture, drawings, and photography, thru 1/31. Twining, 568 Broadway (431-1830).

LEORA LAOR/GRANT DRUMHELLER—Recent large format color photographs showing figures covered with blue-black mud, in a series titled "Dead Sea"/Romantic figurative paintings on a monumental scale, inspired by mythology and religion. Thru 1/5. Cutler, 164 Mercer (219-1577).

ART

JOHN OKULICK—New wall sculptures that make reference to architecture, spacecraft and freeways, thru 1/16. Hoffman, 429 W. Broadway (966-6676).

CURTIS RIPLEY—Ceramic sculpture, drawings, and paintings, 1/5-26. Toll, 146 Greene (431-1788).

MICHAEL ROSS—New paintings, thru 1/5. Semaphore, 462 W. Broadway (228-7990).

KENNY SCHARF—New paintings, thru 1/5. Shafrazi, 163 Mercer (925-8732).

SUSAN SMITH—Paintings that combine found architectural materials with color, 1/5-30. Gibson, 568 Broadway (925-1192).

MARCO TIRELLI—Paintings with patterns based on architecture, 1/5-31. Nosei, 100 Prince (431-9253).

RUSS WARREN—"Emblems of the Unseeable"—paintings that explore this artist's personal vision of a surreal world, thru 1/5. Kind, 136 Greene (925-1200).

DENYS WATKINS—Paintings and collages of dreamlike images by a New Zealand artist, 1/2-12. Germans Van Eck, 420 Broadway (219-0717).

Other

ROMARE BEARDEN—Wood figures, 1/5-2/2. Cordier & Ekstrom, 417 E. 75th (988-8857).

CATHERINE HAZARD/RICHARD HOFMANN—Paintings dedicated to the people of the South Bronx/ Paintings of heaven and hell. Thru 1/12. Fashion Moda, 2803 Third Ave., Bronx (585-0135).

JACOB LAWRENCE—A retrospective of paintings, drawings, and prints covering a span of fifty years, thru 4/6. Jamaica Arts Center, 161-04 Jamaica Ave., Jamaica (658-7400).

AL LOVING—Recent works on handmade paper entitled "Mercer Series," thru 1/16. Onyx, 54 Irving Place (505-9001).

ROBERTO PACE—Abstract oil paintings on canvas and paper using luminous whites and earth tones, thru 1/9. Ala, 32 W. 20th (741-3344).

RUFINO TAMAYO—Paintings from 1937-1977, showing his progression from Mexican Surrealism to an exploration of color, surface and other formal values, and finally, to a preoccupation with universal symbols, thru 1/31. Martin, 213 E. 49th (980-8104).

GROUP SHOWS

Madison Avenue and Vicinity

CDS—13 E. 75th (772-9555). Paintings by Latin American artists, including Dr. Atl, Botero, Kahlo, Lam, Rivera, others; thru 1/5.

CENTER FOR INTER-AMERICAN RELATIONS—680 Park (249-8950). Neo-expressionist painting from around the world, thru 1/18.

FRIEDMAN—26 E. 82nd (794-8950). Fifty years of chair design, with works by Breuer, Eames, LeCorbusier, Mackintosh, Mollino, others; thru 2/14.

GRAHAM—1014 Madison (535-5767). Contemporary British pottery by Coper, Feibleman, Johns, Price, Rie, others; thru 1/19.

HOFFELD—1020 Madison (734-5505). 20th century European and American paintings, drawings, and sculpture by Baselitz, Dine, Guston, Irwin, Morley, Stella, others; thru 1/31.

KOVESDY—895 Madison (737-4563). Art of the 'twenties by Bakst, Gontcharova, Ladanyi, Weininger, others; thru 2/31.

MARBELLA—28 E. 72nd (288-7809). Romantic landscapes by American painters, including Bierstadt, Hallowell, Lawson, Sloan, others; thru 2/2.

MUNICIPAL ART SOCIETY—457 Madison (935-3960). "On the Avenue, Fifth Avenue"—a visual celebration from 48th to 58th Sts.; thru 1/12.

SACHS—980 Madison (734-7795). A preview of the 1985 season, with works by Boothe, Bronson, Diamond, Pace, others; thru 1/3.

SILBERBERG—16 E. 79th (861-6192). Works on paper by Agam, Miro, Tamayo, others; thru 1/31.

SOLOMON—959 Madison (737-8200). Paintings and sculpture by Baziotes, Noguchi, Rivers, Rothko, 1/2-31.

SPANIERMAN—50 E. 78th (879-7085). American landscape paintings by Bierstadt, Hassam, Inness, Lawson, Weir, others; 1/3-2/2.

STEINBAUM—903 Madison (734-3373). Stage sets and costumes by Acconci, Campus, Kushner, Levine, Schapiro, Shea, others; thru 1/5.

57th Street Area

ARMSTRONG—50 W. 57th (582-8581). "The Artist's Mark," with works by Brooks, Flack, Gray, Parsons, others; thru 1/26.

DE NAGY—41 W. 57th (421-3780). Abstract paintings by Cheng, Fisher, Gionta, Wahl; thru 1/17.

FRUMKIN—50 W. 57th (757-6655). Works that deal with alienation as a state of mind or being, by Azaceta, Bosman, Coe, Drake, Edwards, others; drawings and watercolors by H.C. Westermann; thru 1/11.

HABER THEODORE—24 W. 57th (541-9393). Paintings with images by Harman, Heideman, Kortlander, Park, Woodman; thru 1/5.

HEIDENBERG—50 W. 57th (586-3808). Miniature paintings, sculpture, drawings and prints by 60 artists, to benefit The American Cancer Society; thru 1/5.

MCKEE—41 E. 57th (688-5951). Works by gallery artists, thru 1/26.

PEARL—38 E. 57th (838-6310). Works incorporating plastic products, by Greene, Hill, Johns, Pfaff, Rauschenberg, Stella, others; thru 1/5.

ROYAL-ATHENA—153 E. 57th (355-2034). Masterworks of ancient art, 1/2-2/16.

ST. ETIENNE—24 W. 57th (245-6734). "Arnold Schoenberg's Vienna"—paintings by Schoenberg and his contemporaries, including Gerstl, Klimt, Kokoschka, Schiele; thru 1/5.

SAMUELS—11 E. 57th (355-6444). Paintings, drawings and sculpture from the 14th-20th century, including works by Raphael, Tiepolo, Vermeer, Watteau, others; thru 2/2.

SEAGRAM—375 Park (572-7000). "Drawings by Sculptors: Two Decades of Non-Objective Art in the Seagram Collection," with works by Bladen, Judd, Hesse, LeWitt, Morris, others; thru 2/10 (Closed Sat.).

SOLOMON—724 Fifth (757-7777). An exhibition of painting and sculpture in cooperation with various East Village galleries/Selected photographs by Allen Ginsberg, from 1953 to the present; 1/4-26.

VERBENA—16 W. 56th (586-3606). "Dinosaurs and Dreams: Images of Peace"—a holiday benefit for *Save the Children*, with works by Broderick, Combs, Kropnick, Manno, Schreiber, others; thru 1/12.

VIRIDIAN—52 W. 57th (245-2882). Works by gallery artists, thru 1/12.

WUNDERLICH—41 E. 57th (724-8778). American paintings by Eakins, Latrobe, Ryder, Sargeant, others; thru 2/23.

East Village

GREATHOUSE—337 E. 10th (460-0016). Small works by Augeri, Berman, Malanga, Tsiaras, Wojnarowicz, others; thru 1/6.

GROUND ZERO—526 E. 11th (475-5831). Inaugural show, with works by Brenner, Carey, Cockrill/Judge Hughes, Reid, Swansea, others; 1/3-2/3.

NEW MATH—503 E. 12th (505-8645). "Dolls and Other Effigies," with works by Brody, DeMonte, Glantzman, Rutherford, others; thru 1/13.

P.P.O.W.—216 E. 10th (477-4084). "Indigestion"—artists who use food as political and social metaphor with works by Benney, Case, Marcus, Robinson, Shoemaker, others; thru 1/13.

SEMAPHORE EAST—157 Ave. B (475-2130). "Urban Landscapes" by Dickson, Jenkins, Perlman, van Dalen, Wong, others; thru 1/6.

SHARPE—328 E. 11th (777-4622). "Exquisite Objects" by Dean, Irish, Laemmle, Lucero, McCloud; thru 1/31.

Soho and Tribeca

ARBITRAGE—99 Spring (334-9755). Works by Charles, Donahue, Eckstein, Larned; thru 1/26.

ART PALACE—611 Broadway (473-3178). Works by Fetting, McLean, Rego, Roloff, Schuyff, Smith, Winters, others; thru 1/26.

ARTISTS SPACE—223 W. Broadway (226-3970). "Forced Sentiment," organized by Robert Longo, with works by Coates, Doran, Koivisto, Larmon, Otterson, Parrino, Surprenant; thru 1/12.

BAUM—109 Hudson (219-9854). "Ceremonial Light"—mixed-media works that employ glowing or glittering materials as content rather than ornamentation, by Armann, Beverley, Chase, Higgins, others; thru 1/26.

BLUE MOUNTAIN—121 Wooster (226-9402). Works by Auerbach, Baen, Holzman, Ross, Spark, others; thru 1/16.

BROWN—100 Greene (219-1060). "The Success of Failure"—problem or pivotal works of art by Antonakos, Benglis, Levine, Sonnier, Steir, Stella, diSuvero, Winsor; thru 1/15.

ELEMENTS—90 Hudson (226-5910). Use-related works in clay by Andersen, Coleman, Frantz, Hoard, Marsh, Temple, others; thru 1/12.

ESMAN—121 Spring (219-3044). Works on paper from the '20s to the present by Avery, Chia, Malevich, Morley, Scanga, others; thru 1/10.

55 MERCER—(226-8513). A painting invitational, with works by Besemer, Carl, Jackson, Leonard, Mazzini, Robbins, Roth; thru 1/5.

49th PARALLEL—420 W. Broadway (925-8349). A selection of new design works from Toronto's "Phoenix" exhibition; 1/5-2/2.

GREENWALD—181 Mott (219-1642). "Weapons of War"—works by Acconci, Arakawa, Bourgeois, Golub, Haacke, others; thru 1/26.

HUTCHINSON—138 Greene (966-3066). Abstract paintings and sculpture by Budd, Cohen, Emery, Ginnever, Ming, Resnick, Valentin; thru 1/31.

KNOWLTON—153 Mercer (431-8808). Eight emerging painters were asked to choose an older artist whose work has inspired them—works by both will be shown; thru 1/9.

METRO PICTURES—150 Greene (925-8335). Works by Lawler, Simmons, Welling; 1/5-26.

PLEIADES—164 Mercer (226-9093). Painting and sculpture by Cohen, Grillo, Livingston, Lull, Maurer, Suarez, others; thru 1/6.

PRINCE STREET—121 Wooster (226-9402). Invitational show, with works by Dean, Nichols, Levine, Robbins, Stafford, others; thru 1/16.

SANDER—51 Greene (219-2200). Sculpture by Fahlstrom, Oppenheim, Walliker, Wesselman, others; thru 1/19.

SPERONE WESTWATER—142 Greene (431-3685). "De Umbris Idearum"—art as shadow and reflection of ideas, by Bianchi, Ceccobelli, Dessi, Gallo; thru 1/5.

STELLWEG-SEGUY—169 Mercer (219-1320). "Soul Catchers," with works by Aycock, Beuys, Levine, Marisol, Maron, others; thru 1/12.

STOLER—13 White (966-5090). Costumes as art by Dine, Kushner, Shea, Sherman, Tuttle, Wegman, others; thru 1/5.

22 WOOSTER—(431-6445). Recent painting from New Zealand, by Albrecht, Bambury, Harris, Killeen, Ross, Trusttum; 1/4-26.

Photography

DIANE ARBUS—Portraits taken on assignment, between 1960 and 1971, for such magazines as *Esquire, Glamour, Harper's Bazaar*, thru 1/5. Miller, 724 Fifth (246-1625).

ROBERT BORG—Photographs of covered objects, pavements, and Carnival week in Rio di Janeiro, 1/5-2/2. Rosenberg, 115 Wooster (431-4838).

WYNN BULLOCK—Photographs of nudes, thru 1/12. Light, 724 Fifth (582-6552).

EDWARD S. CURTIS—Rare prints made with different kinds of photographic processes, of North American Indians, thru 1/13. Ledel, 168 Mercer (966-7659).

DOUGLAS FAULKNER—Undersea photographs of marine nature, thru 1/12. Neikrug Photographica, 224 E. 68th (288-7741).

NAN GOLDIN—Photographs taken in Berlin and New York, 1/5-31. Christminster, 336 E. 5th (475-8369).

I.C.P.—Fifth Ave. at 94th (860-1777). "Life: The Second Decade, 1946-1955," with photographs by Bourke-White, Capa, Halsman, Mili, Parks, Smith, others; thru 1/13.

BAYAT KEERL—A synthesis of painting and photography in works that challenge the traditional role of each medium, thru 1/12. Miller, 38 E. 57th (319-1800).

GRACE KNOWLTON—New silver and platinum prints, showing the abstract qualities of familiar places, such as ceiling and floor corners, stair wells, thru 1/26. Harder, 37 W. 57th (308-0043).

ROBERT MILLER—Black-and-white photographs of nude models posed with incongruous found objects; thru 1/12. Boukaert, 100 Hudson (925-6239).

WALTER ROSENBLUM—Photographs of people of the South Bronx, thru 1/6. Lehman College, Bedford Park Blvd. West and Goulden Ave., Bronx (960-8731).

GARY WINOGRAND—Photographs from his "Women are Beautiful" series, taken between 1960-1975, thru 1/12. Zabriskie, 724 Fifth (307-7430).

Museums

AMERICAN CRAFT MUSEUM II, International Paper Plaza, 77 W. 45th St. Mon.-Sat. 10-5. $1.50, seniors & children 75 cents. Harvey K. Littleton: Glass Sculpture and Ceramics; thru 1/12.

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sat. 10-9. Contribution $3; children $1.50. (Free Fri.-Sat.5-9). Gardner D. Stout Hall of Asian Peoples, 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India... New Margaret Mead Hall of Pacific Peoples...Asante: Kingdom of Gold; thru 3/17...Ban Chiang: Discovery of a Lost Bronze Age; thru 1/28... Origami Holiday Tree; thru 1/6...Titian Ramsay Peale, 1799-1885; thru Spring '85.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.-Sat. 11-6, Sun. 12-5. Closed Mon. The Rockefeller Collection of Asian Art; over 250 objects representing major art traditions from Afghanistan to Japan... Masters of Japanese Calligraphy: 8th-19th Century; thru 1/6.

BROOKLYN MUSEUM—188 Eastern Pkwy. (638-5000). Mon., Wed.-Fri. 10-5, Sat. 11-6, Sun. 1-6. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood...Celebration of Newly Installed Period Rooms... Gowns by Grès; thru 1/6. . .Six in Bronze; thru 1/6...Light of Asia: Buddha Sakyamuni in Asian Art; thru 2/10...Curators Choice IV: Quilts; thru Jan...Daniel Serra-Badue: Paintings and Lithographs, Their Literary and Visual Antecedents; thru 1/27...New York By Forss: The Photographs of a Street Peddler; thru 2/14...Oriental Carpets from the McMullan Collection; thru 6/3.

THE CENTER FOR AFRICAN ART, 54 E. 68th St. (861-1200). Tues.-Sat. 10-5, Sun. 11-6. $2, seniors & students $1. African Masterpieces from the Musee de l'Homme; thru 1/26.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues 10-9, Wed.-Sat. 10-5, Sun. 12-5, $2; seniors & students $1, free Tues after 5...Objects of Adornment: Five Thousand Years of Jewelry from the Walters Art Gallery, Baltimore; thru 1/6...American Art Pottery; thru 1/25...European Illustration: 1974-1984; thru 2/3...Embellished Calendars; thru 2/24.

FRICK COLLECTION, 1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1 students and seniors 50 cents. Sun.1-6; $2. Children under 10 not admitted. James Abbott McNeill Whistler (1834-1903); thru 2/3.

GUGGENHEIM MUSEUM, Fifth Ave., at 89th St (360-3500). Tues. 11-8, Wed.-Sun. 11-5. $3, students and seniors $1.75. (Free Tues. 5-8). Modern Masters-. . .Horst Antes: Votives; thru 2/3...Robert Motherwell; thru 2/3.

INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, W. 46th, at 12th Avenue (245-0072). Wed.-Sun. 10-5 (last admission 4). $6, children $3. 20th-century technology, highlighting man's achievements at sea, in the air, and in space. Newly on exhibit. The Hall of Honor, living memorial to American heroes. . . Grumman F-11 Tiger.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6, Mon., Wed.,Thurs. noon-5, Tues. to 8, Fri. 11-3. Closed Sat., major Jewish Holidays. $2.50, seniors and students $1.50. Israel in Antiquity. . . Coins Reveal. . . Le-Hayyim-To Life! Cups of Sanctification and Celebration; thru Spring'85...Tefila—Dina Recanati Sculpture; thru 2/5...Larry Rivers - The History of Matzah: The Story of the Jews; thru 1/25...White City: International Style Architecture in Israel; thru 2/17...The Jewish Heritage in American Folk Art; thru 3/15...Fantasy and Form in the Hanukkah Lamp; thru 2/3.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 9:30-8:45, Wed.-Sun. 9:30-5:15. Suggested contribution $4; children & seniors $2. Reinstalled galleries of Egyptian Art. . . The New Jack and Belle Linsky Galleries of European paintings, furniture, porcelain, bronzes, and jewelry. . . Greek and Roman Treasury. . . New Installations in the American Wing. . . Roman Portraits and Reliefs from the First Century B.C., through the Third Century A.D. . . . . Sports in Ancient Greece. . . New Galleries for Ancient Near Eastern Art. . . Te Maori: Maori Art from New Zealand Collections; thru 1/6. . . . . The Flame and the Lotus: Indian and Southeast Asian Art from the Kronos Collections; thru 3/3...The John M. Crawford, Jr. Collection: Chinese Painting and Calligraphy; thru 6/16...The Camera and the Photograph: Images in Light..... Erastus Salisbury Field; thru 1/6...Portugal and Porcelain: A little-known chapter in European ceramic history; thru 2/3...French Drawings Recently Acquired: 1975-1984; thru 2/10...Annual Christmas Tree and Baroque Creche Display; thru 1/6...Photographs from the Museum's Collections; thru 1/27...Man and the Horse; thru 9/1...The Cloisters, Fort Tryon Park (923-3700). Medieval Collection...Annual Christmas Display; thru 1/6.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. $2.50 suggested donation. George Frideric Handel, 1685-1759; thru 2/17...Renaissance Artists: Letters and Documents; thru 2/24...Small Mischief; thru 2/24.

MUSEUM OF AMERICAN FOLK ART—125 W. 55th St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. $2; seniors and students $1; free Tues. eve. Winning Moves: Gameboards of North America; thru 3/3.

MUSEUM OF THE AMERICAN INDIAN, Broadway and 155th St. (283-2420). Tues.-Sat. 10-5; Sun. 1-5, $2; seniors and students $1. Art and artifacts from North and South America, ancient to modern. . . Arctic Art of the Eskimo . . .Faces out of the Mists; thru 1/20... Native Tastes; thru 1/20.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tues. 12-8, Wed.-Sat. 12-5. $3; $2 students; $1.50 children & seniors. Cassettes available for viewing at museum include documentaries, news, dramatic and comedy shows. Also special screenings daily-...Charlie Brown: A Boy For All Seasons - 20 Years on Television; thru 1/31... A Tribute to Thames Television; thru 1/31.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. The Big Apple: multi-media history of New York from 1524-1983; thru '84. . . New Toy Gallery. . . Rooms from the Home of John D. Rockefeller Sr. . . . . Queens, Courtesans and Cavaliers; thru 1/6. . . . . New York's Daring; thru 1/6...Cream of the Crop: The New Couture; thru 6/16...Manhattan on Ice: Skating and Sleighing in Old New York.

MUSEUM OF MODERN ART, 11 W. 53rd St. (708-9400). Daily 11-6, Thurs. til 9. Closed Wed. $4.50; students $3; seniors $2. New West Wing. . .. ...'Primitivism' in 20th Century Art: Affinity of the Tribal and the Modern; thru 1/15...From the Gilman Collection: Photographs Preserved in Ink; thru 2/26...Lee Krasner: A Retrospective; thru 2/12.

NASSAU COUNTY MUSEUM OF FINE ART—1 Museum Drive, Roslyn, L.I. (516-484-9337). Tues.-Fri. 10-4:30; Sat., Sun. 1-5. Closed Mon. Free. . . Works by Max Beckmann; thru 1/13.

NATONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). $2, seniors and students $1.50. Selections from the Permanent Collection. . .Spanish Painters in Search of Light; thru 1/15.

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed. 12-8 (free 5-8). Tues.-Sun. 12-6. Closed Mon. $2.50; students & seniors $1.50, children free. Difference: On Representation and Sexuality; thru 2/3.

NEW YORK HISTORICAL SOCIETY, Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5, $2; children 75 cents. The World of Tiffany: The Neustadt Collection of Tiffany Lamps. . . . . Visions of Liberty; thru 1/13. . . Firefighting on Parade: 1700-1865. . . The City Comes of Age: The Society Reminisces on its 180th Birthday; thru 2/3.....A Pageant of Heraldry in Britain and America; thru 1/27... Baroness Hyde de Neuville: Sketches of America, 1807-1822; thru 3/17.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (661-7220). Daily ex. Sun. 10-6; some collections to 9. . ...American Scenery: The Art of John and John William Hill; thru 1/15...Literary Gifts; thru 5/31.....Music by Richard Rodgers; thru 2/2...Art in Print: A Tribute to Robert Blackburn; thru 1/10...Women of Courage.

QUEENS MUSEUM, New York City Bldg., Flushing Meadow (592-5555). Tues.-Sat. 10-5; Sun. 1-5. Contribution suggested. . . Joseph Ternbach Conservator/Collector; thru 1/13...Puppet Arcade; thru 1/13...David Rohn: Watercolors; thru 1/6.

WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues 1-8, Wed.-Sat. 11-5, Sun. 12-6. $3, seniors $1.50. 20th-Century American Art: Highlights of the Permanent Collection. . . Calder's Circus. . . ..The Third Dimension: Sculpture of the New York School; thru 3/3...Claire Zeisler: Fiber Sculptures; thru 3/10...Jonathan Borofsky:Mid-Career Retrospective; thru 3/10. Whitney Museum at Philip Morris, 42nd at Park (878-2550). Modern Masks; thru 2/7.

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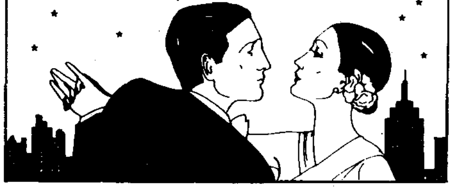

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OTHER EVENTS

Happenings

MAGNIFICENT CHRISTMAS SPECTACULAR—This year's edition of Radio City Music Hall's annual holiday family entertainment includes the Rockettes, "The Living Nativity" complete with the manger's animals, bows to Dickens and "The Nutcracker," lighting of a menorah, and some favorite scenes of years past. Thru 1/10, with daily times varying. Sixth Ave. and 50th St. (757-3100); $18, $22.

STILL IN A FAMILY-HOLIDAY MOOD, and why not, with New Year's just arriving, and Twelfth Night still to come. The Cathedral of St. John the Divine begins a new tradition this weekend, 1/5 at 8: The Boar's Head and Yule Log Festival. The holiday customs of England reign for this one, and it features mimes, jugglers, mummers, and other performers in a procession and pageant, with music and dance, and even a bagpipe band. Amsterdam Ave. and 112th St. (662-2133). $8, children $4. . .On a more religious note, and in the festive spirit: Trinity Church, Broadway at Wall St., will present its Feast of Lights, 1/5 and 6 at 5. Music, readings, candlelight processions, and tableaux tell the story of the light of Christ as it is spread throughout the world; $3 donation will benefit the Bronx Youth Ministry program. . .Sample a bit of foreign flavor with I Giullari di Piazza in "La Cantata dei Pastori," or "The Shepherd's Cantata." In a commedia dell'arte style, the performance is like a bit of Italian street theater, with puppets, masks, and traditional instruments, performed in Italian (English narration) by a cast of 14. They're at St. John's in the Village, 118 W. 11th St., and remaining dates are 1/4, 5 at 8, 1/6 at 3. $7. . .As for New Year's Eve, you might see also Concert listings, page 87, for ideas, and, as we pointed out last issue, there are the usual goings-on in Times Square, with the midnight descent of the 200-pound Big Apple. Also fireworks in Central Park, by the Gruccis, along with the New York Road Runners costumed five-mile Midnight Run, taking off from Tavern on the Green, C.P.W. and 67th St. And if Brooklyn is your turf, check out Grand Army Plaza, where there'll be refreshment, entertainment, and more fireworks. . .The Community Holiday Festival continues at Alice Tully Hall, Lincoln Center: 1/2 at 7:30 (see Concerts, page 87); 1/3 at 7:30, with BA CA's big "A Night With Brooklyn" (718-834-3350); 1/5 at 2 winds it up, with a show by the Commonwealth of Puerto Rico (460-6060). Tickets are free, but you must call for them.

NEW YORK EXPERIENCE—Multi-screen spectacle of the city's past and present. Shown on the hour, Mon.-Thurs. 11 a.m.-7; Fri. and Sat. 11-8; Sun. noon-8. McGraw-Hill Building, Sixth Ave. near 48th St. (869-0345). $4.25; children under 12, $2.50.

SOUTH STREET VENTURE—The story of the seaport area, from past to present, told in a multi-screen format, with special effects. Trans-Lux Seaport Theater, 210 Front St. (608-7888). Sun.-Thurs. 11 a.m.-6 p.m.; Fri. and Sat. to 8. $4.50; children under 12, $3.

FOR THE FIRST-OF-THE-YEAR CALENDAR: The 92nd Street Y School of Music, Lexington Ave., invites us to a concert-open house, to learn what it's all about. Date is 1/6, 3-5, and it's geared for children 3-15 and their parents, with people to answer questions, refreshments, and the concert by students at 3: the Boys' Chorus, the Suzuki Cello Orchestra, and the Young People's Music Theatre Workshop.Free. . .The annual marathon of poetry-dance-performance art-theater that benefits the Poetry Project at St. Mark's Church is a great way to begin the New Year—1/1 from 7 until the "wee hours." The lineup includes Allen Ginsberg, Harvey Shapiro, Mabou Mines, John Bernd, Yoshiko Chuma, Jane Goldberg, Spaulding Gray, Tracey Berg, and many more—and if you're not sure what each of them does, what better time to find out? At St. Mark's, Second Ave. and 10th St.; $8. . .An auction-brunch at Sotheby's, 1334 York Ave. at 67th St., benefits Variety-the Children's Charity, which helps handicapped and underprivileged youth in New York. Date is 1/6, with viewing and a silent auction at 11 a.m., bruch at 12:30; tickets for this, $40. Regular auction is at 2; $10. Posters, antiques, an F.A.O. Schwarz marionette theater, trips, jewelry, furs, and other goods and services will all be on the block (247-5589). . .Alley Pond Environmental Center, 228-06 Northern Blvd., Douglaston, Queens (718-229-4000), apparently thinks cold weather is just ahead. 1/5, there'll be two sessions at the Center, both geared for snow. At 11 a.m., a cross-country-ski program designed for beginners and experienced downhillers, $3; and at 1:30, an indoor afternoon workshop on "Winter Survival and Preparedness," to help you get ready for seasonal emergencies; $5.

SIGNS OF THE HOLIDAYS, in addition to the events mentioned above, linger about town, and to stave off the post-holiday blahs, we always make a final trek to check out our favorite trees and sights: the Baroque masterpiece in the Medieval Sculpture Court at the Metropolitan Museum; the origami beauty at the American Museum of Natural History; the atrium at the I.B.M. building; the peaceful Christmas atmosphere at the Cloisters; the holiday floral and greenery displays at the Brooklyn Botanic Garden and the New York Botanical Garden in the Bronx; the Gotham Book Mart's antique Christmas tree ornaments, 41 W. 47th St. All these thru the weekend at least, some a bit longer. . .And if you're up in Hudson River territory, the candlelight tours of the beautifully decorated Van Cortlandt Manor, Croton-on-Hudson, are on 1/4, 5, 6, from 5 to 9 p.m. Regular daily tours 10-5.

Tours

CHINATOWN—A walking tour with Adventure on a Shoestring (265-2663). 1/5 at noon, meet NW corner of Canal and Mott Sts. $5.

HARLEM SPIRITUALS—(275-1408). Gospel and spirituals tour, Sun. 9 a.m.-1 p.m. Residential areas, the Morris-Jumel Mansion, and a Baptist church service. $22, reserve by 1 p.m. Sat. . .Soul Food and Jazz tour, Fri. and Sat., 7:30-midnight, with dinner, jazz, and drinks. $52; reserve 24 hours ahead.

LINCOLN CENTER—Tours of the theaters, some backstage areas, and underground concourse. One-hour tours leave at frequent intervals daily, 10-5, from the Concourse level (877-1800, ext. 512). $5.25; students, seniors $4.75; under 14, $3.

URBAN PARK RANGERS—Tours and workshops; free unless noted. **Bronx:** 1/5 at 1, a cross-country-skiing workshop, geared for the novice. Van Cortlandt Park Visitor Center (548-7880); preregistration required. 1/6 at 1, meet at Crotona Park Boathouse (589-0096) for a session on successful birdwatching- . . .**Brooklyn (718-856-4210):** 1/6 at 1, meet at 5th St. and P.P.W. for a look at glacial remains and prehistoric events. . .**Manhattan (397-3091):** 1/6 at 2, meeet at 2, 59th St. and Fifth Ave. for a landscape-focused tour of Central Park's southern end and a search for its vanished landmarks. . .**Queens (718-699-4204):** 1/6 at 1, meet at Alley Pond Park's upper parking lot, off Winchester Blvd. north of Grand Central Pkwy., for a geological look into Queens's past, its climate, vegetation, landforms. . .**Staten Island (718-442-1304):** 1/6 at 1, wear warm clothes and walking shoes, and meet at Silver Lake Park Rd. and Forest Ave. to learn all about winter weeds and wildflowers.

NATURE WALKS—Alley Pond Environmental Center, 228-06 Northern Blvd., Queens (718-229-4000). A walk in the Wetlands, each Sun. at 1; $1. Woodlands walks first and third Weds. at 10 a.m.; $1. . .Wave Hill, 249th St. and Independence Ave., Bronx (549-2055). A greenhouse and garden walk, every Sun. at 2:15. Free with weekend admission, $2.

URBAN TRAIL CONFERENCE—Emphasis is on nature, and walking itself, with some city walks. Phone for details on the hikes (718-204-1112, mornings). Also: 1/6 at 1, meet at Brooklyn Heights Library, 280 Cadman Plaza West, for a look at Fulton Ferry Landing and the South Street Seaport areas. $3 (718-204-1112).

OUTDOORS CLUB—Write P.O. Box 227, N.Y. 10021, for schedule of country hikes. Also: 1/5 at 12:30, meet at World Trade Center, next to and outside turnstiles for PATH trains, for trip to Newark and its Ironbound, or Spanish/Portuguese, district; dinner extra, at a Spanish restaurant. $1, plus $1.50 fare, in exact change (876-6688).

Sports

HOCKEY—**N.Y. Islanders**, at Nassau Coliseum, Uniondale, L.I. (516-794-9100). $15-$24. 1/5 at 7:05, vs. Buffalo. 1/8 at 8:05, vs. Montreal. . .**N.Y. Rangers**, at Madison Square Garden (564-4400). $8-$19. 1/2 at 7:30, vs. Vancouver. 1/6 at 7:30, vs. New Jersey.

BASKETBALL—N.Y. Knickerbockers, at Madison Square Garden (563-8000). $8-$16. 1/5 at 7:30, vs. Chicago. 1/7 at 8, vs. Boston.

HORSE RACING—The thoroughbreds are at Aqueduct, Queens (718-641-4700); daily except Tues., post time at 12:30. $2, $5. Note: this week, track open Tues., 1/1, closed 1/2. Featured races: 12/31, Display. 1/5, Aqueduct Handicap.

Children

SESAME STREET LIVE—"Missing Bird Mystery" tells what happens when Big Bird "flies the coop." Madison Square Garden Felt Forum, Eighth Ave., 31st-33rd Sts. (564-4400). 12/31, 1/1, 3, and 4 at 2; 1/5 at 10:30, 2, and 5:30; 1/6 at 1 and 4:30. $7, $8.50.

THE BIG APPLE CIRCUS—A one-ring show, in its own tent at Lincoln Center (860-7320). 12/31 at 2 and 8; 1/1 at 1 and 4. $6-$24.

TALES ALIVE—Literary and folk tales, with singing, dancing, music by a recorder quartet, and audience participation. Theater of the Open Eye, 316 E. 88th St. (534-6909), 1/5, 6 at 3. $5.

THE BIG APPLE CIRCUS CLOWN SHOW—Clowns from the circus troupe in acrobatics, magic, stunts, all with a circus band. 92nd Street Y, Lexington Ave. (427-6000), 1/6 at noon and 3. $5.

RAPUNZEL—By Theatreworks/USA, a musical version of the fairy tale. Promenade Theater, Broadway and 76th St. (595-7500). 12/31 at 1 and 3; 1/6 at 12:30. $9, $12.

SPOON MOUNTAIN—Comic children's opera by Fred Rogers (N.Y. premiere). Audience participation. Vineyard Theater, 309 E. 26th St. (683-0696). 12/31 at 11 a.m. and 1:30. $4; adults $5.

CINDERELLA '85—New musical version. Church of Our Saviour, 59 Park Ave. at 38th St. (867-5650). Sat. and Sun. at 3:30. $10.

TADA!—The all-children's company is performing a repertory season—"How to Eat Like a Child, and Other Lessons in Not Being a Grown-Up," a musical variety piece: 1/6, 13 at 11 a.m. and 1. "Winter," a dance piece, and "Heroes," a performance-art piece: 1/5, 12 at 11 and 1. Irish Arts Center, 553 W. 51st St. (246-7845). $4; adults $4.50.

WORLD TRADE CENTER—Thru 1/1, 200 puppets are on display in the lobby of No. 2 WTC. Free.

ALFRED THE DRAGON AND THE MISSING CARNIVAL—By the Children's Improv. Co. at New Media, 1463 Third Ave., near 82nd St. (734-5195). Sat. at 3:30. $3.50; adults, $4.

GROWNUPS—12/31, 1/1 at 2 and 4. First All Children's Theater, 37 W. 65th St. (873-6400). $10.

A VISIT FROM SANTA CLAUS—Special guest: Twee-Dee the Clown. Alice May's Puppets, at Origami Center, 31 Union Square West (255-0469). Sun. at 2 p.m. thru 1/6. $2.50.

HANSEL AND GRETEL—Papageno Puppet Theater in a musical for rod puppets. West Side Y, 5 W. 63rd St.(877-4852). 1/5 at 1 and 2; 1/6 at 11 a.m., 1, and 2. $3.

MIRANDA'S WORLD—A musical fantasy about the world in 2020. 1/5, 12 at 3 and 8; 1/6, 13 at 3. Hartley House Theater, 413 W. 46th St. (787-1073). At 3, $3, adults $4. At 8, $4 and $5.

RAPUNZEL, a musical fairy tale. Village Performers Theatre, 98 A Third Ave. at 13th St. (505-6601). Sat. at 2, Sun. at 1. $5, $7.50 adults.

CHELMANIA—A new musical. New Theater, 62 E. 4th St. (972-0672), 1/6 at 2. $4.

TOTO AND THE WIZARD OF WALL ST.—A rock musical. Fourth Wall Repertory, Truck and Warehouse, 79 E. 4th St. (254-5060), Sat. and Sun. at 3:30. $4, adults $7.

MICHAEL TAUBENSLAG PRODUCTIONS—1/6: At 1, "Cinderella"; at 2:30, "Jack and the Beanstalk." Jan Hus Playhouse, 351 E. 74th St. (772-9180). $3.95.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. and 103rd St. (534-1672). Exhibit, thru 1/27: "Man-

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OTHER EVENTS

hattan on Ice: Skating and Sleighing in Old New York" features snow scenes and wooden ice skates. . .1/5 at 1:30: John Burstein as Slim Goodbody with "Inside Story," a child's introduction to the human body. $2.50. . .Following at 2:40, a Please Touch demonstration, a hands-on experience in a 17th-century Dutch room. $1.

HANSEL AND GRETEL, an all-new version by the Cottage Marionette Theatre, Central Park. Swedish Cottage, entrance on footpath from C.P.W. and 81st St. (988-9093—reservations required). Sat. at noon and 3. $2.

LITTLE PEOPLE'S THEATRE COMPANY—1/5, 6: "Wilbur, the Christmas Mouse," at 1:30; "Pinocchio's Christmas Journey," at 3. Also 12/31. Courtyard Playhouse, 39 Grove St. (765-9540). $4. Reservations a must.

THE CAT IN THE CASTLE, by Bill Solly, performed by the Meat and Potatoes Co. Alvina Krause Theater, 306 W. 38th St. (564-3293). Sat. at 2, Sun. at noon. $4, adults $5.

13TH STREET REPERTORY COMPANY—Sat. and Sun. at 1, "The Empire Laughs Back"; at 3, "The Snow White Show." 50 W. 13th St. (675-6677). $3.

MAGIC TOWNE HOUSE, 1026 Third Ave.,60th-61st Sts. (752-1165). Magic, comedy, audience participation. Shows Sat. and Sun. at 1, 2:30, and 4. Also, 12/31, 1/2. $4. Reservations a must; all adults must be with a child.

PUPPET PLAYHOUSE—At the Murphy Center at Asphalt Green, 555 E. 90th St. (879-3316). 1/5 at 11 and 2: Poko Puppets in "Tubby the Tuba" and "The Boy Who Swallowed the Ocean." $3.

CHILDREN'S "NIGHTCLUBS"—The Early Show, musical entertainment by young performers. At Don't Tell Mama, 343 W. 46th St. (757-0788). Sat. at 3; $5 cover, 2-drink minimum. . .Youngstars, featuring youthful players from Broadway, TV. At Something Different, 1488 First Ave. (570-6666). Sat. at 7, Sun. at 5:30. $5 minimum, $3 cover.

BELVEDERE CASTLE—Exhibits on weather, geology, etc., at the Central Park Learning Center. 79th St. south of the Great Lawn (772-0210). 1/5 at 1: "Feathered Focus," program with the Birdman, using microscopes. Free, but must reserve.

SPECIAL EXHIBITS—"Small Mischief: Evil Doings and Odd Disasters in Early Children's Books"; thru 2/24, at the Pierpont Morgan Library, 29 E. 36th St. Illustrations, prints, etc. . ."Charlie Brown, A Boy for All Seasons: 20 Years on TV." Museum of Broadcasting, 1 E. 53rd St., thru 1/31. . .Magic, Past and Present, at the Library and Museum for the Performing Arts, Lincoln Center, ends 12/31. Artifacts, posters, video, collectibles, and more.

SNOW WHITE AND THE SEVEN DWARFS MINING COMPANY—Musical. Theater Workshop, 317 Merrick Rd., Lynbrook, L.I. (516- 599-1982). Sat. and Sun. at 1 and 3:30, thru 1/20. $4. Reservations necessary.

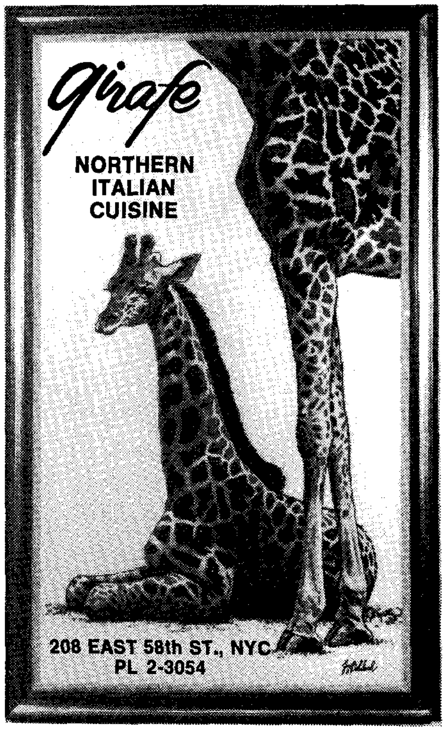
METROPOLITAN MUSEUM OF ART, Fifth Ave. and 82nd St. (879-5500). Pay-what-you-wish admission. In the Children's Bookshop: story time Sat. and Sun. at noon and 4.

G.A.M.E.—Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). Wed.-Sun. 1-5; weekends $3, adults $2; weekdays, $2 and $1. Exhibits: "Color and Light"—prisms, a shadow wall, performance area . . ."Pop-Up," life-size and miniature theatrical, puppet, and magic pop-up books, old and new. . .Also: 1/5: Penny Jones Puppets in "Peppi and the Pop-Up Dragon," an audience-participation show, ongoing between 2 and 4; also a pop-up-book workshop. 1/6 at 2, parent-child art workshop in alphabet and number pop-up books. Free with museum admission.

STATEN ISLAND CHILDREN'S MUSEUM—15 Beach St. (718-273-2060). Tues.-Fri. 1-5; Sat. 11-5; Sun. and hols. 12-5. $1. Exhibit "Soundtracks". . .Fri. at 1, storytelling for 3-5-year-olds. 1/5 at 1:30, celebrate Oshogatsu, Japan's Happy New Year, with music and tea; take a milk carton so you can create a "gyo," or Japanese instrument. 1/6 at 1:30, Latin American music, with the group called Tahuantinsuyo. Free with museum admission.

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. (873-1300). Mon., Tues., Thurs., Sun. 10 a.m.-5:45 p.m.; Wed., Fri., Sat. 10-9 p.m.$1.50 suggested admission; adults, $3. Natural Science Center: Tues.-Fri. 2-4:30; Sat. Sun. 1-4:30. Closed Mon. An introduction to plants, animals, and rocks of New York. . .Discovery Room: Sat. and Sun. only, noon-4:30. Discovery Boxes and touchable specimens.

BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave. (718-735-4400). Holiday vacation activities continue this week. Phone for special programs.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KEY TO ABBREVIATIONS

B	Breakfast
Br	Brunch
L	Lunch
D	Dinner
S	Supper
(I)	Inexpensive—Mostly $15 and under*
(M)	Moderate—Mostly $15-$35
(E)	Expensive—Mostly $35 and over*
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa
Formal:	Jacket and tie
Dress Opt:	Jacket
Casual:	Come as you are

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

ACUTE CAFE—110 W. Broadway, bet. Duane & Reade Sts., 349-5566. Casual. American. Spcls: fresh fettuccine with smoked salmon and sour cream, leg of lamb with scallions and basil, baby flounder with tomato coulis. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 6-11:30, Sat. 6:30-12:30. Available for private parties. Closed Sun. (M) AE, CB, DC, MC, V.

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à Baiana. Res. nec. L Mon.-Fri. noon-5. Br Sat.-Sun. noon-5. D Sun.-Thurs. 5-11:30, Fri.-Sat. to 1:30 a.m. Ent. nightly. (I-M) AE, CB, DC.

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. (M) AE, CB, DC, MC, V.

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: fritto misto, lobster fra diavolo. Open Tues.-Thurs. noon-11:30, Fri. to 12:30, Sat. to 1, Sun. to 11:30. Closed Mon. (M) AE, DC, MC, V.

BERNSTEIN ON ESSEX—135 Essex St., 473-3900. Casual. Kosher-Chinese-Deli. Spcls: fong wan gai, sweet and pungent beef/veal, pastrami & corned beef sandwiches. Open Sun.-Thurs. 11 a.m.-1 a.m., Fri. to 2 p.m., Sat. 7 p.m.-3 a.m. Private parties for 60. (M) AE, MC, V.

THE COHO—11 Fulton St., 608-0507. Dress opt. American-Seafood. Spcls: market platter incl. lobster, shrimp, filet mignon, & clams; fresh seafood pasta Marsala; prime ribs, cold marinated white star shrimp. Res. sug. L Mon.-Sat. 11:30-5. D Mon.-Fri. 5-11, Sat. to midnight, Sun. 11:30 a.m. - 11 p.m. Private parties for 30-100. Ent. nightly from 6. (M) AE, CB, DC, MC, V.

DELMONICO'S—56 Beaver St., at South William St., 422-4747. Dress opt. French. Spcls: steak au poivre, filet de sole Normande, poitrine de volaille dijonnaise. Res. sug. B Mon.-Fri. 7:15-10. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-10. Private parties for 12-250. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.

EDO GARDEN—104 Washington St., 344-2583. Casual. Traditional Japanese. Spcls: sushi, hot-pot dishes, Zen kaiseki dinners. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-10. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.

EL CORTIJO—128 W. Houston St., 674-4080. Casual. Spanish. Spcls: paella, zarzuela, veal extremena. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. & Sun. noon-midnight. (M) AE, DC, MC, V.

FERRARA'S CAFE—195 Grand St., 226-6150. Casual. Italian pastries only. Spcls: gelati, cannoli, cappuccino. Open daily 7:30 a.m.-midnight. (I) No credit cards.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American nouvelle cuisine. Spcls: sautéed black fish with maltaise oranges, snow peas and whole grain rice; roast free-range chicken, grilled tuna steak with mushrooms and spaghetti squash, grilled spicy rib-eye steak. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-4. Ent. Private parking.(M) AE, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun. from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. (M) AE, CB, DC, MC, V.

GROTTA AZZURRA—387 Broome St., 925-8775. Casual. Italian. Spcls: homemade pasta, Italian seafood, lobster fra diavolo. Open Tues.-Sun. noon-midnight. Closed Mon. (M) No credit cards.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate souffle with burnt almond sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. (M) AE, CB, DC, MC, V.

NEW DEAL—152 Spring St., 431-3663. Casual. California-French. Spcls: veal with morels, sole with ginger & lobster, rack of lamb. Res. sug. L Tues.-Fri. 11-4. Br Sat.-Sun. 11-4. D Tues.-Sun. 5-midnight. Private parties for 100. Ent. Wed-Sat. Closed Mon. (M) AE, CB, DC, MC, V.

OCEAN CLUB—107 Reade St., 513-0610. Casual. Continental-Seafood. Spcls: seafood mixed-grill, bouillabaisse, medaillons of veal à la crème. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Thurs. 4-11:30, Fri.-Sat. to midnight. Closed Sun. (M) AE, CB, DC, MC, V.

PLUM BLOSSOM—416 Broadway, 925-6515. Casual. Cantonese. Spcls: dim sum, chicken paradise, fried crispy tender fish. Res. sug. Open daily 8 a.m.-11 p.m. (I) CB, DC, V.

PONTE'S—Desbrosses & West Sts., 2 blocks S. of Canal, upstairs, 226-4621. Dress opt. Italian-Continental. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5:30-11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. (M) AE, CB, DC, MC, V.

RIVERRUN—176 Franklin St., 966-3894. Casual. French-Italian. Spcls: steamed mussels, fresh pasta, broiled steak & scampi in garlic sauce. Res. sug. L Mon.-Fri. 11:30-5. D Sun.-Thurs. 5-1 a.m., Fri.-Sat. to 2 a.m. Br Sat.-Sun. 11:30-5. (I) AE, CB, DC, MC, V.

RUGGERO'S—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Open Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. (M) AE, MC, V.

S.O.B.'S—204 Varick St., at Houston St., 243-4940. Casual. Bahian. Spcls: seafood salad with fresh dill mayonnaise, shrimp sarava, shrimp chuchu, pineapple surprise (for 2). Res. nec. D only Tues.-Sun. 7-midnight. Ent. Closed Mon. (M) AE, MC, V.

SPORTING CLUB—99 Hudson St., 219-0900. Casual. American. Spcls: steak, lobster, veal chop Milanese. Res. sug. L Mon.-Fri. 11:30-3:30. Br Sat. noon-3, Sun. to 4. D Mon.-Sat. 5:30-1, Sun. 4-7. Private parties for 55-100. (M) AE, CB, DC, MC, V.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight., Fri. to 1, Sat. 1-1, Sun. 1-11. Private room for banquets. Valet parking for D. Ent. (M) AE, CB, DC, MC, V.

SPRING STREET—162 Spring St., at W. Broadway, 219-0157. Casual. Continental-Nouvelle. Spcls: stuffed shrimp with chive butter, cornish hen pepperonate, veal scallops with wild mushrooms & fresh herbs. Res. sug. L Mon.-Fri. noon-5. Br Sat.-Sun. 11:30-5. D daily 6-midnight. Ent. Thurs.-Fri. eves., & Br Sat.-Sun. Private parties for 30-150. (M) AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili, and muffins. Res. sug. Open Sun.-Wed. 11:30 a.m.-11 p.m., Thurs.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. (I) AE, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. (M) **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. (E). **Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. *(cover after 7:30), Sun. to 9 (cover after 4). No res.* Jazz nightly. Free D parking. (M) AE, CB, DC, MC, V.

YANKEE CLIPPER—170 John St., bet. South & Front Sts., 344-5959. Casual. American-Continental. Spcls: grilled swordfish, pompano, rack of lamb, English mixed-grill. Res. sug. L Sun.-Fri. noon-4. D Sun.-Thurs. 4-10, Fri.-Sat. to 11. Private parties 25-150. (M) AE, CB, DC, MC, V.

Greenwich Village

ANGELICA—82 Seventh Ave. South, at Bleecker St., 620-9622. Casual. Nouvelle-Italian. Spcls: bagna cauda, fresh pasta, new menu daily. Res. nec. D only Mon.-Sat. with seating at 7 p.m. Closed Sun. (E). No credit cards.

BONDINI'S—62 W. 9th St., 777-0670. Dress opt. Northern Italian. Spcls: seafood fra diavolo, vitello Valdostana. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11:30. Complete D. Piano nightly. Free D parking. Closed Sun. (M) AE, CB, DC, V.

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St., 206-1830. Casual. Belgian bistro. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, fondue au fromage. Res. sug. D daily 6-midnight. Br Sat.-Sun. noon-3:30. (M) AE, MC, V.

CALIENTE CAB CO.—61 Seventh Ave. South, at Bleecker St., 243-8517. Casual. Mexican. Spcls: frozen Margaritas, Mexican stand-off, camarones à la diabla, chimichangas. Br & L daily noon-5. D daily 5-3 a.m. Outdoor café. (I) MC, V.

THE COACH HOUSE—110 Waverly Pl., 777-0303. Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tues.-Sat. 5:30-10:30, Sun. 4:30-10. Closed Mon. (M) AE, CB, DC, MC, V.

COVENT GARDEN—133 W. 13th St., 675-0020. Casual. Continental. Spcls: roast duckling with apricot sauce, chicken Savoy, broiled veal chop, bouillabaisse. Res. sug. L Tues.-Fri. noon-3. D Sun.-Mon. 5-11, Tues.-Thurs. to 11:30, Fri.-Sat. to midnight. Br Sat.-Sun. noon-3:30. Parties for 10-150. Ent. nightly. (M) AE, CB, DC, MC, V.

DOLCE—140 W. 13th St., 741-2050. Casual. Italian. Spcls: pasta alla wodka, gamberi'fra Diavolo,' carpaccio all' Italiana. Res. sug. D daily 6-1 a.m. (M) AE, CB, DC, MC, V.

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to midnight. (I) AE, MC, V.

GOTHAM BAR & GRILL—12 E. 12th St., 620-4020. Casual. International. Spcls: tagine of the day, messy linguine with crawfish, grilled swordfish, summer salad with chicken & flowers. Res. nec. L Mon.-Fri. noon-3. Br Sun. 11:30-3. D daily 5:30-11:30. (M) AE, CB, DC, MC, V.

GUADALAJARA—49 Carmine St., 807-7472. Casual. Mexican-Spanish. Spcls: chicken Acapulco, mariscadas in green sauce, paella Valenciana. Res. sug. Open daily 11:30 a.m.-11:30 p.m. Private parties for 30. (I) AE, DC, MC, V.

HARBOR HOUSE—410 Sixth Ave., bet. 8th & 9th Sts., 473-0670. Casual. Seafood-American. Spcls:

red snapper en papillote; grilled Dover sole; oyster, shrimp and sausage jambalaya. Res. sug. L Mon.-Fri. noon-4. Br Sat.-Sun. noon-4. D daily 4:30-midnight. Private parties for 70. (M) AE, CB, DC, MC, V.

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Dress opt. American-Seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.-Sat. 5-11:30, Sun. 4-10:30. Private parties for 35-40. (M) AE, CB, DC, MC, V.

LA GRANDE CORNICHE—180 Christopher St., 206-0727. Dress opt. American-Nouvelle. Spcls: sautéed salmon with pistachio butter, scallops en papillote with tomato basil butter sauce, filet mignon with leeks. Res. sug. D daily 6-11:30. S 11:30-2 a.m. Br Sat.-Sun. noon-4. Ent. nightly. (M) AE, DC, MC, V.

LE CANARD ENGLOUTI—72 Bedford St., 243-8593. Casual. Modern-French. Spcls: red mullet en papillote julienne; braised turbot, champagne sauce with truffles; magret de canard grillé au navets. Res. sug. D Tues.-Sun. 6:15-10:30. Closed Mon. (M) AE, CB, DC, MC, V.

MONTE'S—97 MacDougal St., 228-9194/674-9456. Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish daily. Res. sug. Open Mon.,Wed.-Sun. noon-11 p.m. Closed Tues. (M) AE, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. (I-M) AE, DC, V.

SIDO—305 Avenue of the Americas, nr. Bleecker St., 242-5959. Casual. Lebanese. Spcls: Sido mazza, couscous, kafka kabob. Res. sug. D daily 5 - midnight. Private parties for 60. (M) AE, MC, V.

TIO PEPE—168 W. 4th St., 242-9338. Casual. Spanish-Mexican. Spcls: zarzuela mariscos, merluza cantabrica, paella Valenciana, chimichangas. Res. sug. L Mon.-Sat. noon-4. Br Sun. noon-4. D Sun.-Thurs. 4-1 a.m., Fri.-Sat. to 2 a.m. Private parties for 10-75. Ent. nightly. (I) AE, CB, DC, MC, V.

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravio i with sweetbreads, white-chocolate mousse. Res. sug. L Mon.-Fri. 11:45-3:30. Br Sat. noon-4, Sun. from 11. D daily 5:30-11. (M) AE, CB, DC, MC, V.

ZINNO—126 W. 13th St., 924-5182. Casual. Italian. Spcls: chicken contadina, veal chop Milanese, linguine frutti di mare. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Thurs. 5:30-11:15, Fri.-Sat. to 11:45, Sun. 4:30-10:30. Ent. nightly. (M) AE, V.

14th-42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: involtini di pollo, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-4. Ent. nightly. (M) AE, CB, DC, MC, V.

DA VINCI—116 E. 39th St., 686-4666. Jacket required. Italian-Continental. Spcls: chicken primavera, duck Calvados, scaloppine of veal with two pepper puree. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-10:30. Pianist Mon.-Sat. Closed Sun. (M) AE, CB, DC, MC, V.

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.-Sat. 5-11. Closed Sun. (I-M) No credit cards.

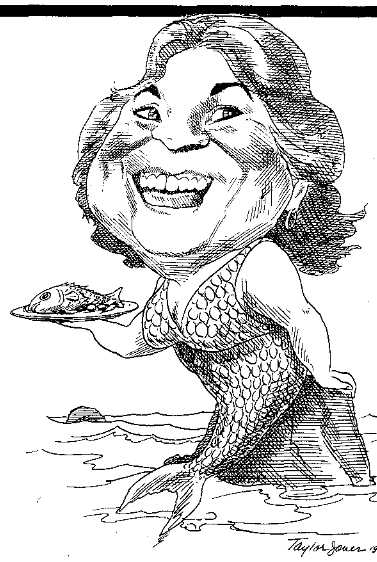
HARLEY STREET—547 Second Ave., at 30th St., 685-9659. Casual. American-Continental. Spcls: steak, rack of lamb, veal porterhouse, Dover sole. Res. sug. L Mon.-Fri. noon-3:30. D daily 5-midnight. Champagne Br Sat.-Sun. noon-4. Private parties. Pianist Thurs.-Sat. eves. (M) AE, DC, MC, V.

HSF—578 Second Ave., at 32nd St., 689-6969. Casual. Hong Kong style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to 12:30. Private parties for 50. (I-M) AE, CB, DC, MC, V.

HUNAN BALCONY EAST—386 Third Ave., bet. 27th & 28th Sts., 725-1122. Casual. Hunan. Spcls: jangsze chicken, soong tze scallops, chen pi beef. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. (I) AE, MC, V.

IBIZA—369 Lexington Ave., at 41st St., 953-0342. Casual. Spanish-Continental. Spcls: paella Valenciana, veal extremena, mariscada diablo. Res. sug. Open daily 11:30 a.m.-midnight. Br Sat.-Sun. noon-4. (M) AE, CB, DC, MC, V.

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: duck salad, penne alla vodka, wild



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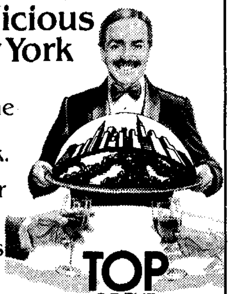

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LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonnette d'agneau aux herbes, ratatouille. Res. nec. L *Mon.-Fri. noon*-2:30. D *daily* 6-11. (M) AE, DC, MC, V.

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. *Light* entrées served between meals. Ent. (M) AE, CB, DC, MC, V.

RUSSELL'S—Park Ave. & 37th St., in the Sheraton Hotel, 685-7676. Dress opt. American-Continental. Spcls: chicken Jack Daniels, calves liver, roast prime ribs. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-10:30. Br Sat.-Sun. noon-3. Pianist Mon.-Fri. evening & Br. (M) AE, CB, DC, MC, V.

SALTA IN BOCCA—179 Madison Ave., bet 33rd & 34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 4-10:30, Fri. to 11, Sat. 5-11. Closed Sun. (M) AE, CB, DC, MC, V.

SHALIMAR—39 E. 29th St., 889-1977/684-8327. Casual. Indian-Pakistani. Spcls: chicken tandoori, vegetable karahai kebab, fish masala. Res. sug. Open daily noon-midnight. Complete L & D. Private parties for 100. (M) AE, CB, DC, MC, V.

SHELTER—540 Second Ave., at 30th St., 684-4207. Casual. American-Continental. Spcls: hamburger, barbecued ribs, mussels marinière. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat.-Sun. 11:30-4:30. Bar open til 4 a.m. (I) AE, DC, MC, V.

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle-Continental. Spcls: tournedos of veal with wild mushrooms and crème fraîche, Dover sole on leaf spinach, marinated rack of lamb with rosemary and dijon mustard. L Mon.-Fri. noon-2:30. D daily 6-11. Pre-theater D 5:30-7:30. Ent. nightly 5:30-1. (M) AE, CB, DC, MC,V.

14th-42nd Streets, West Side

CAFE SEIYOKEN—18 W. 18th St., 620-9010. Dress opt. Japanese-Continental. Spcls: mussels in sake-spiked broth with orange peel, calamari in tangy seafood à la niçoise, salmon with almonds and raisins in melted butter, sushi. Res. nec. L. Mon.-Fri. noon-3. D Sun.-Thurs. 6-midnight, Fri.-Sat. til 1 a.m. (M) AE, CB, DC, MC, V.

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: fresh seafood, prime rib. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Pianist Mon.-Fri. eves. Reduced D rate parking 5-11. Closed Sun. (I-M) AE, MC, V.

CHELSEA TRATTORIA ITALIANA—108 Eighth Ave., 924-7786. Casual. Northern Italian. Spcls: calamaretti, homemade agnolotti, scaloppini alla Leone. Res. sug. L Mon.-Sat. noon-5. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Pianist nightly. Closed Sun. (I-M) AE, CB, DC, MC, V.

EL QUIJOTE—226 W. 23rd St., in the Chelsea Hotel, 929-1855. Casual. Castilian. Spcl: lobster from tank. Res. sug. Open daily noon-midnight. Inexpensive lobster special daily. (M) AE, DC, MC, V.

JERRY'S—565 W. 23rd St., 807-6261. Casual. Continental. Spcls: mesquite grill, fresh pasta, seafood. Res. sug. L Mon.-Sat. noon-4. Br Sun. 11:30-4. D daily 6-12:30 a.m. S daily 12:30-3 a.m. (M) AE, CB, DC, MC, V.

JOLSONS—400 W. 42nd St., 564-0004. Casual. Continental-American. Spcls: steak au poivre, stuffed pork chop, roast pheasant with wild mushrooms, fresh pasta. Res. sug. L Mon.-Fri. 11:30-4. Br Sun. noon-4. D daily 5-11:30. Ent. nightly. Private parties for 50-75. (M) AE, CB, DC, MC, V.

KEENS—72 W. 36th St., 947-3636. Casual. American-Continental. *Spcls: Keens mutton chop*, veal chop with wild mushrooms, sauteed scallops with lemon & capers, seasonal game dishes. Res. nec. L Mon.-Fri. 11:45-2:45. D Mon.-Sat. 5-11. Private parties. Closed Sun. (M) AE, DC, MC, V.

LAVIN'S—23 W. 39th St., 921-1288. Dress opt. American. Spcls: roast pheasant, grilled rabbit, Coho salmon in sauces of American wines. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 6-10. Private parties for 100. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.

LINO'S—147 W. 36th St., 695-6444. Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal Alfredo. Res. sug. L Mon.-Fri. 11-3. D Mon.-Fri. 3-10, Sat. 5-10:30. Same à la carte offerings all day. Closed Sun. (M) AE, CB, DC, MC, V.

MESON TOLEDO—318 W. 23rd St.,691-0529. Casual. Spanish. Spcls: Maine lobster, paella, mixed-seafood in garlic sauce. Res. nec. L daily 11:30-3. D Sun.-Thurs. 3:30-midnight, Fri.-Sat. to 1 a.m. (M) AE, CB, DC.

MURANO—207 W. 36th St., 695-5220. Casual. Northern Italian. Spcls: cappellini with seafood, veal Murano, scampi. Res. nec. L Mon.-Fri. 11:45-3:30. D Mon.-Fri. 5-10, Sat. 6-11. Ent. Mon.-Sat. Closed Sun. (M) AE, CB, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. (M) AE, CB, DC, MC, V.

THE RIVERANDA/THE EMPRESS OF NEW YORK—Pier 62, W. 23rd St. & Hudson River, 929-7090. Casual. International. Spcls: chicken Jeanetta, coulibiac of salmon with lobster sauce, loin of veal stuffed with mushrooms, capers and prosciutto. Res. nec. L cruise 12:30-2:30. D cruise 7-10. S cruise midnight-2 a.m. Private parties. Dancing. (E) AE, MC, V.

SAN REMO—393 Eighth Ave., bet. 29th & 30th Sts., 564-1819. Dress opt. Northern Italian. Spcls: shrimp Milanese, chicken Valdostana, red snapper in green sauce. Res. sug. Open daily noon-midnight. Private parties. Pianist Tues.-Sat. (M) AE, CB, DC, MC, V.

43rd-56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. (I) AE, CB, DC, MC, V.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: grilled lambchops with rosemary, escalope of red snapper with spinach leaves, Nova Scotia smoked salmon. Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily 5:30-11:30. Pre-theater D 5:30-7. Br Sun. 11:30-3. (M-E) Afternoon tea Mon.-Sat. 3-5. Ent. Mon.-Sat. 3:30-10:30 & Sun. Br. AE, CB, DC, MC, V.

CAFE DE PARIS—924 Second Ave., at 49th St., 486-1411. Casual. French. Spcls: entrecote Cafe de Paris, red snapper steamed in sea-rock salt, duck à l'orange. Res. nec. L Mon.-Fri. noon-3. Br Sat.-Sun. 11:30-4. D Mon.-Thurs. 5:30-11, Fri.-Sun. to 11:30. (M) AE, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Jacket required. French-Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. L Mon.-Fri. noon-4. D daily 6-2 a.m. Ent. nightly. (E) AE, CB, DC, MC, V.

CASTILIAN—303 E. 56th St., 688-6435. Casual. Spanish. Spcls: mariscada diablo, chicken villarroy, paella Valenciana. Same menu daily noon-midnight. (I) AE, CB, DC, MC, V.

CHRIST CELLA—160 E. 46th St., 697-2479. Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.-Thurs. noon-10:30, Fri. to 10:45, Sat. 5-10:45. Closed Sun. (E) AE, CB, DC, MC, V.

CHRISTO'S—143 E. 49th St., 355-2695/6. Casual. American-Italian. Spcls: lobster, steak, veal piccata. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 4:30-2 a.m., Sat.-Sun. from 4. (M) AE, CB, DC, MC, V.

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Valet parking after 6. (I) AE, CB, DC, MC, V.

ENOTECA IPERBOLE—137 E. 55th St., 757-9720. Dress opt. Classical Italian. Spcls: game, fettuccine. *Extensive wine library. Res. sug.* L *Mon.-Fri. noon*-3. D Mon.-Sat. 5-midnight. Closed Sun. (M) AE, CB, DC.

FONDA LA PALOMA—256 E. 49th St., 421-5495. Dress opt. Mexican. Spcls: camarones à la Fonda, *puerco adovado. Res. nec.* L *Mon.-Fri. noon*-3. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 5-10:30. Spcl. cocktail hour featuring Mexican hors d'oeuvres. Stolling guitarists. (I-M) AE, CB, DC, MC, V.

FORTUNE GARDEN PAVILION—209 E. 49th St., 753-0101. Dress opt. Chinese-Szechuan-Cantonese. Spcls: velvet chicken, prawns casino, sampan squid. Res. nec. Open daily 11:30 a.m.-11 p.m. Bar til 1 a.m. Pianist daily noon-3,5-11. (M) AE, CB, DC, MC, V.

FOUR SEASONS—99 E. 52nd St., 754-9494. Jacket required. International. Pool Room: L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11:30. Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. (E). Bar Room: L Mon.-Sat. noon-2. D Mon.-Fri. 7:30-11:30, *desserts & cheese tray 10:30-midnight.* Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. (M-E) AE, CB, DC, MC.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. (M-E) AE, CB, DC, MC, V.

KNICKERS—928 Second Ave., at 49th St., 223-8821. Casual. Continental. Spcls: steak, beef bourguignonne, broiled calves liver, fillet of sole. L daily noon-5. D daily 5-1 a.m. Bar til 4 a.m. (M) AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. French. Spcls: veal chop, poached salmon. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. Closed Sun. (M) AE, CB, DC, MC, V.

LA COTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Closed Sun. (M-E) AE, CB, DC, MC, V.

LA RECOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: bouillabaisse, breast of duck with crayfish in muscadet sauce, steamed sea-bass on poussé pierre. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-11. Closed Sun. (E) AE, CB, DC, MC, V.

LAURENT—111 E. 56th St., 753-2729. Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10:30, Sat. 5-11, Sun. 5-10:30. Private parties. (M-E) AE, CB, DC, MC, V.

LE BISTRO—827 Third Ave., bet. 50th & 51st Sts., 759-8439/5933. Dress opt. French. Spcls: rack of lamb, duckling Montmorency, poached salmon hollandaise. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10, Sat 5:30-10:30. Closed Sun. (M) AE, CB, DC, MC, V.

LE CHEVAL BLANC—145 E. 45th St., 599-8886/986-4729. Jacket required. French. Spcls: canard à l'orange, carre d'agneau bouquetiere. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-10. Complete L & D. Closed Sun. (M) AE, CB, DC, MC, V.

LE CYGNE—55 E. 54th St., 759-5941. Formal. French. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 6-10, Sat. to 11. Closed Sun. (E) AE, DC.

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. (M-E) AE, CB, DC, MC, V.

L'ENDROIT—208 E. 52nd St., 759-7373. Formal. Classic French. Spcls: rack of lamb en croute, Dover sole Dieppoise, escalope de veau aux champignons. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Private parties for 40. Closed Sun. (M) AE, CB, DC, MC, V.

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. (E) AE, CB, DC.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Ent. Closed Sun. (M) AE, CB, DC, MC, V.

MAUDE'S—Lexington Ave., & 51st St., 753-1515. Casual. American-Continental. Spcls: angel's hair pasta with broccoli & shrimp, prime ribs, scallop & shrimp Pernod. B daily 7-9:30. Buffet L Mon.-Sat. 11:30-2:30. D daily 5-midnight. Snack menu daily 11:30 a.m.-midnight. Champagne buffet Br Sun. 11-3. Lobby Bar: Daily noon-midnight. (I-M) AE, CB, DC, MC, V.

MIMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1-hr later. Ent. Mon.-Sat. from 9:30 p.m. (I-M) AE, CB, DC, MC, V.

NANNI'S—146 E. 46th St., 697-4161. Dress opt. Italian. Spcl: angel's hair. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Closed Sun. (M) AE, DC, MC, V.

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. (E) AE, CB, DC, MC, V.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-5. (M) AE, CB, DC, MC, V.

ROCKY LEE—987 Second Ave., at 52nd St., 753-4858. Casual. Southern Italian. Spcls: crisp thin-crust pizza, spaghetti carbonara, shrimp scampi. Res. nec. L Mon.-Fri. noon-5. D daily 5-4 a.m. Private parties for 50-150. (I) AE, CB, DC, MC, V.

ROMA DI NOTTE—137 E. 55th St., 832-1128. Formal. Italian-Continental. Spcls: daily game dishes. Res. sug. D only Mon.-Sat. 6-2 a.m. Ent. nightly. Closed Sun. (M) AE, DC.

SAITO—305 E. 46th St., 759-8897. Casual. Japanese. Tatami & Western-style rooms. Sushi & tempura bars. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10, Sat. to 10:30. Complete D. Closed Sun. (I-M) AE, DC, MC, V.

SCARLATTI—34 E. 52nd St., 753-2444. Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. (M-E) AE, CB, DC, MC, V.

SCOOP—210 E. 43rd St., 682-0483. Casual. Northern Italian. Spcls: shrimp alla Romano, veal Valdostano, steaks, fresh fish. Res. sug. L Mon.-Fri. 11:30-3:30. D Mon.-Sat. 5-11. Free D parking 5:30-12:30. Closed Sun. (M) AE, CB, DC, MC, V.

SERYNA—11 E. 53rd St., 980-9393. Dress opt. Japanese. Spcls: beef sashimi, Ishiyaki steak, crab shabu-shabu, tofu steak. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Private tatami rooms. Closed Sun. (M-E) AE, CB, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and Western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. (M) AE, CB, DC, MC, V.

SHUN LEE PALACE—155 E. 55th St., 371-8844. Dress opt. Szechuan-Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-11, Fri. to midnight, Sat. noon-midnight, Sun. noon-11. (M) AE, CB, DC.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4 to 5-lb. lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. (M) AE, CB, DC, MC, V.

TANG'S CHARIOT—236 E. 53rd St., 355-5096. Casual. Szechuan. Spcls: Szechuan lamb, marvelous beef, smoked duck. Res. sug. L daily noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sun. to 11. (I) AE, DC,MC, V.

TORREMOLINOS—230 E. 51st St., 755-1862. Casual. Spanish-Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. eves. Closed Sun. (M) AE, CB, DC, MC.

TRIANON ROOM—445 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French-Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7-11. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10. S 10-12:15. (M) AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Jacket required. British-American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10-12:30 a.m. Cocktails 10:30 a.m.-1 a.m. (M). **Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7:30-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun.-Mon. 8-1a.m. (M-E). **The Waldorf Cocktail Terrace:** Tea daily 2:30-5:30. Cocktails 2:30 p.m.-2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.-Sat 7-11:30, Sun to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45 p.m. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St., 246-6699. Casual. American. Spcls: California radicchio with baked goat cheese, marinated swordfish & salmon with barbecue butter, key lime pie. Res. sug. B Mon.-Fri. 7:30-11. Br Sat.-Sun. 9-4. L Mon.-Fri. 11-4. D daily 4-10. S daily 10-midnight. (M) AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-10. Pre-theater D. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. (M) AE.

BACKSTAGE AT HISAE'S—318 W. 45th St., 489-6100. Casual. Continental. Spcls: smoked duck, sparkling shrimp, orange chicken, fettuccine, flounder en papillote, rack of lamb, sushi bar. Res. nec. L Mon.-Sat. noon-4. D Mon.-Sat. 5-2 a.m. Bar til 4 a.m. Spcl. prix fixe D 8-midnight. Parties for 300. Pianist nightly. Closed Sun.(M) AE, MC, V.

BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. (M-E) AE, CB, DC, MC, V.

BEANSTALK—1221 Sixth Ave., bet. 48th-49th Sts., 997-1005. Casual. Nouvelle-American. Spcls: chicken & lobster Americana, fresh poached salmon in mustard dill sauce, artichoke linguine with shrimps & scallops in herbal butter sauce. Res. sug. L Mon-Sat. 11-4. Br Sun 11-4. D Mon. 4-9, Tues.-Thurs. to 11, Fri.-Sat. to 11:30, Sun. to 8. Private parties for 180. (I) AE, CB, DC, MC, V.

BEN BENSON'S STEAK HOUSE—123 W. 52nd St., 581-8888. Casual. American. Spcls: steak, chops, seafood. Res. sug. L Mon.-Fri. noon-4. D Mon.-Thurs. 4-11, Fri.-Sat. to midnight, Sun. to 10. Private parties for 100. Free valet parking after 6. (M-E) AE, CB, DC, MC, V.

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D Mon.-Sat. 5:30-11:30, Sun. to 10. Complete L & D. Discount D parking. (I-M) AE, CB, DC, MC, V.

BROADWAY BRASSERIE & WINE BISTRO—226 W. 52nd St.,(7th floor) 315-0100. Casual. French-Regional. Spcls: warm escargot mousse with tomato sauce, grilled fillet of salmon with mushroom butter, fresh pasta. Res. sug. B daily 6:30-11. L daily 11:30-3. D daily 5-midnight. Private parties for 15-60. (M) AE, MC, V.

CAFE DE FRANCE—330 W. 46th St., 586-0088. Casual. French. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sat. to 11. Complete D. Closed Sun. (I-M) AE, DC, MC, V.

CAFE 43—147 W. 43rd St., 869-4200. Casual. French-International. Spcls: wild rice and crabmeat fritters, striped bass wrapped in cabbage with pink butter, sauteed lamb chop with thyme flower, chocolate cake Cafe 43. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5:30-11:30. S 11:30-1:30. Closed Sun. (M) AE, CB, DC, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. (I-M) AE, CB, DC, MC, V.

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St., 757-2245. Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.-4 a.m. (I) No credit cards.

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, grilled salmon with mustard buerre blanc, fresh fish daily. Res. sug. Open Mon.-Sat. 11:30 a.m. -2 a.m. Bar til 4 a.m. nightly. Private parties for 300. Video ent. nightly. Closed Sun. (M) AE, CB, DC, MC, V.

CHARLEY O'S—33 W. 48th St., 582-7141. Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5-10, Sun. from 4. Br Sat. 11-3, Sun. from noon. S Mon.-Sat. from 10 p.m. (M) AE, CB, DC, MC, V.

CHEZ NAPOLEON—365 W. 50th St., 265-6980. Casual. French. Spcls: lapin Marguerite, bouillabaisse, choucroute, steak au poivre. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Thurs. 5-10:30, Fri.-Sat. to 11. Clsed Sun. (I-M) AE, CB, DC, MC, V.

DARBAR—44 W. 56th St., 432-7227. Casual. Indian. Spcls: charcoal clay oven cooking, curry, vegetarian, fresh bread. Res. sug. L daily noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sun. to 11:30. Free parking 5 p.m.-5 a.m. (M) AE, CB, DC, MC, V.

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. (M) AE, CB, DC, MC, V.

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian-Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. (M) AE, CB, DC, MC, V.

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: stone crab claws, seafood, steak. Res. sug. Open daily 11 a.m.-2 a.m. Prix fixe L daily noon-3. Ent. nightly. (M) AE, CB, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. (I) AE.

LA CARAVELLE—33 W. 55th St., 586-4252. Jacket & tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, soufflé glace au praline. Res. nec. L Mon.-Sat. 12:15-2:30. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. (E) AE, CB, DC, MC, V.

LA CREPE CAFE—57 W. 56th St., 247-1136. Casual. French. Spcls: crèpes, veal marengo, boeuf bourguignonne. Res. sug. Open Sun.-Thurs. 11:30 a.m.-11:30 p.m., Fri.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. (I) AE, CB, DC, MC, V.

LE CHAMPIGNON—35 W. 56th St., 245-6335. Dress opt. French. Spcls: ris de veau financière fleurons, champignon farci, canard rôti bigarade flambé au Grand Marnier. Res. sug. L Mon.-Sat. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Private parties for 40-60. Closed Sun. (M) AE, CB, DC, MC, V.

LE RIVAGE—340 W. 46th St., 765-7374. Casual. French. Spcls: coquilles St. Jacques, shrimp maison, veal scaloppine. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-9:30, Fri.-Sat. to 10:30. Closed Sun. (M) AE, MC, V.

L'ESCARGOT—47 W. 55th St., 245-4266. Dress opt. French. Spcls: escargot with fettuccine, Dover sole meunière with sage, côte de veau au Calvados. Res. sug. L Mon.-Sat. noon-3. D Mon.-Fri. 5:30-11:30, Sat. from 5. Private parties for 65. Complete L & D. Closed Sun. (I-M) AE, CB, DC, MC, V.

LES PYRENEES—251 W. 51st St., 246-0044/246-0373. Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Spec. pre-theater D 5-9. Reduced rate parking after 5. Closed Sun.(I-M) AE, CB, DC, MC, V.

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. (M) AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. (M) AE, DC, V.

RAGA—57 W. 48th St., 757-3450. Casual. Indian. Spcls: lobster malbar, gosht vindaloo, murgh ke tikke. Res. sug. L Mon.-Fri. noon-3. D daily 5:30-11:15. Pre-theater & post-theater D. Ent. Mon.-Sat. (M) AE, CB, DC, MC, V.

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open til midnight), Tues.-Sat. to 11:30 (open til 1 a.m., Fri.-Sat. til 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. (M). **Rainbow Grill:** Jacket required. Nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7-midnight, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). (M) AE, CB, DC, MC, V.

RASPUTIN RUSSIAN—371 W. 46th St., 586-1860. Casual. Russian-American. Spcls: beef stroganoff, blini with red caviar, shashlyk, chicken tabaka, cutlet kiev. Res. sug. D daily 4 - midnight. Ent. Fri.-Sun. Private parties 20-75. (M) AE, MC, V.

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Complete L. Closed Sun. (M-E) AE, CB, DC, MC, V.

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St., 246-9201. Jacket required. American-Seafood. Spcls: whole gingered fish, swordfish broiled over mesquite & hickory, fried soft shell crabs. Res. nec. L Mon.-Sat. noon-3. D daily 5-10. Pre-theater D 5-6:30 with free parking. (M) AE, CB, DC, MC, V.

RESTAURANT DIRECTORY

SEA PALACE—608 Ninth Ave., bet. 43rd & 44th Sts., 307-6340. Casual. Seafood-Continental-Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.-Fri. 11:30-3:30. D daily 4:30-midnight. Bar til 1 a.m. Private parties for 40. (I) AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Dress opt. Continental. Spcls: steak, prime ribs, seafood, Res. sug. L daily 11:30-4. D daily 4-1 a.m. After theater supper. No-smoking room. Parties for 10-300. Pianist nightly. (M) AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. (I) No Credit Cards.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.-Sat. noon-midnight. Closed Sun. (E) AE, CB, DC, MC, V.

U.S. STEAKHOUSE—120 W. 51st St., 757-8800. Casual. American. Spcls: steak, chicken, fresh fish. Res. sug. L Mon.-Fri. 11:30-3. D daily 5-midnight. Free D parking after 5. Private parties for 50. (M) AE, CB, DC, MC, V.

VICTOR'S CAFE 52—236 W. 52nd St., 586-7714. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 11 a.m.-1 a.m. Ent. nightly. Private parties. Also **Victor's Cafe—240 Columbus Ave. at 71st St.,** 595-8599. (M) AE, CB, DC, MC, V.

57th-60th Streets

ALFREDO ON THE PARK—240 Central Park South, 246-7050. Dress opt. Northern Italian. Spcls: taglierini alle noci, battuta di manzo alla rugola, nodino di vitello allo scalogno. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. to midnight. Spcl. pre-theater D 5-7. Private party room. Closed Sun. (M-E) AE, CB, DC, MC, V.

BRUCE HO'S FOUR SEAS—116 E. 57th St., 753-2610/421-4292. Casual. Cantonese. Res. sug. Open Mon.-Fri. noon-midnight, Sat. to 1, Sun. 3-midnight. (M) AE, DC, V.

FONTANA DI TREVI—151 W. 57th St., 247-5683. Dress opt. Italian. Spcl: Roman dishes. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-1 a.m., Sat.-Sun. from 4. (M) AE, CB, DC.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. (M) AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Jacket required. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. (M) AE, CB, DC, MC, V.

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: chateaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7-11:30. L daily 11:30-3. D daily 5:30-11. Br Sat.-Sun. 11-3. (M) AE, CB, DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Sat. 8 a.m.-11 p.m., Sun. 9 a.m.-9 p.m. Br Sun. noon-4. (I) AE, DC.

LA FENICE—242 E. 58th St., 759-4660. Dress opt. Northern Italian. Res. sug. Open Mon.-Sat. noon-midnight. Closed Sun. (M) AE, CB, DC, MC, V.

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American-French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.-Sat. 7-11, Sun. from 7:30. Buffet L daily noon-2:30. Cocktails daily 3 p.m.-2 a.m. (M) AE, CB, DC, MC, V.

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. (M) AE, DC.

LES TUILERIES—40 Central Park S., 832-3833. Casual. French. Spcls: filet of bass with ginger, fresh pasta with lobster and basil, lamb chops old French style. Res. sug. L Mon.-Fri. 11:30-3. Br Sat.-Sun. noon-5. D daily 5:30-midnight. Pianist nightly from 9:30. Private parties. (M) AE, MC, V.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. (M) AE.

THE MANHATTAN OCEAN CLUB—57 W. 58th St., 371-7777. Jacket required. Seafood. Spcls: fish, lobster. Open Mon.-Fri. noon-midnight, Sat.-Sun. 5-midnight. Private parties for 150. (E) AE, CB, DC, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required, French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.-Fri. 7:30-9:45. L Mon.-Fri. noon-2:15. D daily 6-10:45. Pre-theater D 6-7. Complete L. (E) AE, CB, DC, MC, V.

NEARY'S PUB—358 E. 57th St., 751-1434. Jacket required. Irish-American. Spcls: steak, chops. L Mon.-Sat. noon-3:30. D Mon.-Thurs. 5-1, Fri. to 1:30, Sat.-Sun. 4-1. Br Sun. noon-3:30. (M) AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Sun. 7-11. L Mon.-Sat. noon-3. Br Sun. noon-3. D Sun.-Thurs. 5:30-11, Fri.-Sat. to 11:30. S daily til 12:30 a.m. (M-E) **Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m. - 1 a.m., Sun. from noon. (M-E) **Palm Court:** Dress opt. Continental. Res. nec. L, Tea, "After 8": Mon.-Fri. 7:30 a.m. - 1 a.m., Sat to 2 a.m., Sun. 11 a.m. - midnight. (E) **Trader Vic's:** Dress opt. Continental-Polynesian. Res. nec. L Mon.-Fri. 11:30-2:30. D Mon.-Thurs. 5-11, Fri.-Sat. to 11:30, Sun. 4-11. Bar: Mon.-Thurs. 11:30 a.m.-12:30 a.m., Fri. 11:30-1:30, Sat. 3-1:30, Sun. 4-11:30. (M-E) AE, CB, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.-Sat. 8-midnight. Disco dancing from 10:30. Closed Sun. (E) AE, CB, DC, MC, V.

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, tartare de saumon, angel's hair primavera. Res. sug. L Mon.-Sat. noon-5. D Mon.-Sat. 5:30-midnight. Pre-theater D 5:30-7. Closed Sun. (M) AE, DC, MC, V.

ROSA MEXICANO—1063 First Ave., at 58th St., 753-7407. Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. L daily 11:45-3:30. D daily 5-midnight. (M) AE, CB, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required. Russian. Spcls: blini, shashlyk, chicken Kiev. Res. sug. Open Sun.-Fri. 11:30 a.m.-1 a.m., Sat. to 2 a.m. S after 9:30. Complete D. Private parties. (M) AE, CB, DC, MC, V.

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. (M) AE, CB, DC, MC, V.

TOP OF THE PARK—W. 60th St., & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. (M) AE, CB, DC, MC, V.

TRE SCALINI—230 E. 58th St., 688-6888. Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. (M-E) AE, CB, DC, MC, V.

TUCANO—333 E. 60th St., 308-5353. Jacket & tie required. French-Cuisine Maximin. Spcls: petite timbale de pàtes fraîches à la langouste rose, filet de bar aux poireaux et aux truffes. Res. nec. D Mon.-Wed. 7-midnight, Thurs.-Sat. to 1 a.m., Sun. to 2 a.m. Private parties for 150. Complete D. Closed Sun. (E) AE, CB, DC, MC, V.

Above 60th Street, East Side

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Dress opt. B daily 7-11. L Mon.-Sat. noon-3. D Tues.-Sat. 6-10. S Tues.-Sat. to 1 a.m. Br Sun. noon-3. **The Furnished Room:** L daily noon-3. Afternoon tea 3-6. S 6-11. **The Terrace:** L daily noon - 3. Drinks til 11 p.m. **Red Jacket:** Bar noon-1 a.m. daily (M) AE, CB, DC, MC, V.

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.-Sat. 6-9:30. Pre-theater D Tues.-Thurs. 5:45-6:45. Closed Sun. & Mon. (M) No credit cards.

BORDER CAFE—244 E. 79th St., 535-4347. Casual. American-Southwestern. Spcls: blue corn enchiladas, green chile chicken chili, 'make your own tacos' Border Fiesta. Res. sug. D daily 5:30-midnight. Br Sat.-Sun. 11:30-3:30. (M) AE, DC, MC, V.

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental-American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger, & soy sauce, grilled swordfish with herb butter, medaillons of veal with julienne of leek. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-midnight, Sat.-Sun. 6-midnight. Br Sat. 11:30-3:30, Sun. to 4. Outdoor café. (I-M) AE, CB, DC, MC, V.

CAMPAGNOLA—1382 First Ave., at 74th St., 861-1102. Dress opt. Northern Italian. Spcls: bronzino, double-cut veal chop, veal Milanese. Res. nec. L Mon.-Fri. noon-3. D daily 5:30-midnight. (M) AE, CB, DC, MC, V.

CARLYLE HOTEL—76th St., & Madison Ave., 744-1600. **Café Carlyle:** Formal. Buffet L Mon.-Sat. noon-3. Buffet Br Sun. noon-3. D daily 6-1 a.m. **Carlyle Restaurant:** French cuisine. B daily 7-10:30 a.m. Buffet L Mon.-Sat. noon-3. Br Sun. noon-3. D daily 6-11.(M-E) AE, CB, DC, MC, V.

CLAUDE'S—205 E. 81st St., 472-0487. Formal. French. Res. nec. D only Mon.-Sat. 6-10:15. Closed Sun. (E) AE, DC, MC, V.

DIECI—1568 First Ave, bet. 81st & 82nd Sts., 628-6565. Jacket required. Classic/Regional Italian. Spcls: imported fungi porcini, shrimps with fennel, homemade stuffed ravioli, veal gorgonzola. Res. sug. D daily 5:30-11:30. (M) AE, MC, V.

DIVINO RISTORANTE—1556 Second Ave., bet. 80th & 81st Sts., 861-1096. Dress opt. Northern Italian. Spcls: vitello tonnato, gnocchi Divino, veal Divino. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 4:30-midnight, Sun. to 10:30. (I-M) AE, DC, MC, V.

ERMINIA—250 E. 83rd St., 879-4284. Dress opt. Northern Italian. Spcls: pappardelle with ricotta, spiedino de pesce, pollo alla grille. Res. nec. D only Mon.-Sat. 5-11. Closed Sun. (M) AE.

FRIDAY'S—1152 First Ave., at 63rd St., 832-8512. Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.-Thurs. 11:30 a.m.-1 a.m., Fri.-Sat. to 3 a.m. Br Sat.-Sun. 11:30-4. (I) AE, CB, DC, MC, V.

IL MONELLO—1460 Second Ave., at 76th St., 535-9310. Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. (M-E) AE, CB, DC, MC, V.

ISLE OF CAPRI—1028 Third Ave., at 61st St., 223-9626/758-1828. Casual. Italian home-cooking. Spcls: bollito misto, cappelletti alla panna. Res. sug. L & D menu Mon.-Thurs. noon-11, Fri.-Sat. to midnight. Closed Sun. (M) AE, CB, DC, MC, V.

KLEINE KONDITOREI—234 E. 86th St., 737-7130. German. Spcls: naturschnitzel, beef roulade, venison steak, goose. Res. sug. L Mon.-Sat. 10-3:30. D Mon.-Thurs. 3:30-11, Fri.-Sat. to midnight, Sun. 10 a.m.-11 p.m. Complete L & D. Pianist Fri.-Sun. (I-M) AE, DC.

LA PETITE FERME—973 Lexington Ave., at 70th St., 249-3272. Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. with seatings at 7 & 9. Closed Sun. (M) AE, CB, DC, MC, V.

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: huitres gratinees au safran, saumon à la vapeur de vinaigre de framboises, mousse aux amandes ameres. Res. sug. L Mon.-Sat. noon-3, Sun. noon-4. D Mon.-Sat. 6-11, Sun. 5-9:30. Private parties. (M) No credit cards.

LE REGENCE—37 E. 64th St., in the Plaza Athenee, 734-9100. Jacket & tie required. French-Seafood. Spcls: bar rayé en croûte crème aux fines herbes, red snapper pôelé crème au safran, sauman grillé sur flan de champignons. Res. nec. B daily 7-10. L daily noon-2:30. D daily 6-10:30. (E) AE, CB, DC, MC, V.

LION'S ROCK—316 E. 77th St., 988-3610. Casual. Continental. Spcls: Irish sea scallops, crab ravioli with three cheeses, roast saddle of lamb. Res. sug. L Mon.-Fri. 11:30-3.D daily 5-midnight. Br Sat.-Sun. 11:30-4. (M) AE, DC, MC, V.

MALAGA—406 E. 73rd St., 737-7659/650-0605. Casual. Spanish. Open Mon.-Fri. noon-midnight, Sat.-Sun. to 1 a.m. (I-M) AE, DC, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: charcoal grilled duck, veal piccata, navarin of lamb, roast wild boar, chocolate fudge cake. Res. sug. L Mon.-Fri. noon-5. D Sun.-Thurs. 5-12:30 a.m., Fri.-Sat. to 1:20 a.m. Br Sat. noon-5, Sun. from 11. Pre-theater D Mon.-Sat. 5-7. (M) AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, lobster, chops, ribs, fresh fish daily. D Mon.-Sat. 5-midnight, Sun. 4-11. 2-hr free parking after 5. (I-M) AE, CB, DC, MC, V.

MR SAM'S—1265 Third Ave., at 73rd St., 517-2020. Dress opt. American. Spcls: prime steak, fresh seafood, lobster. Res. sug. D Sun-Thurs. 5-11, Fri.-Sat. to midnight. Br Sun. noon-3. Private parties for 80. Pianist Tues.-Sat. (M) AE, CB, DC, MC, V.

NANNI AL VALLETTO—133 E. 61st St., 838-3939. Dress opt. Italian. Spcls: angel's hair primavera, veal chop alla Nanni with mushroom sauce. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Closed Sun. (E) AE, CB, DC, MC, V.

NICKELS—227 E. 67th St., 794-2331. Casual. American. Spcls: steak, chops, seafood. Res. sug. D daily 5-11. Bar Mon.-Sat. til 1 a.m. Pianist Mon.-Sat. (M) AE, CB, DC, MC, V.

PANCHO VILLA'S—1125 First Ave., at 62nd St., 751-6499. Casual. Mexican. Spcls: chiles rellenos, nachos, ceviche, Mexican combination. Res. sug. L daily 11:30-4. D daily 4-1 a.m. Also **Pancho Villa's**—1501 Second Ave., at 78th St., 650-1455. (I) AE, MC, V.

PICCOLO MONDO—1269 First Ave., bet. 68th & 69th Sts., 249-3141. Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-midnight, Sat.-Sun. from noon. Parking. (M) AE, CB, DC, MC, V.

PIERRE HOTEL—2 E. 61st St., 838-8000. **Café Pierre:** Formal. Continental. Spcl: breast of duckling with red cabbage and Calvados, rosettes of veal with mirabelles, fricassee of lobster with morels. Res. sug. B daily 7-noon. L Mon.-Sat. noon-2:30. Br Sun. noon-5. D daily 5-10:30. S from 10:30. **The Rotunda:** English afternoon tea Mon.-Fri. 3-6:30. (M-E) AE, CB, DC, MC, V.

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: brioche mousseline au ragout fin, le bouquet de homard au Noilly, filet de veau poele au gingenbre frais. Res. sug. B daily 7-10:30. L daily noon-2:30. D daily 6:30-10:30. (E) AE, CB, DC, MC, V.

THE POST HOUSE—28 E. 63rd St., 935-2888. Jacket required. American. Spcls: steak, chops, 4-8lb. lobster. Res. sug. L Mon.-Fri. noon-3. D daily 5-midnight. (E) AE, CB, DC, MC, V.

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American-Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight, Sun.- Mon. to 11. Br Sun. noon-3:30. Pianist nightly & Br. (M) AE, CB, DC, MC, V.

SALA THAI—1718 Second Ave., bet. 89th-90th Sts., 410-5557. Casual. Thai. Spcls: Bangkok duck, salmon with green curry sauce, deep fried whole fish with chili and garlic sauce. Res. sug. D only Mon.-Sat. 4:30-11:45, Sun. to 11. (I-M) AE, CB, DC.

SANT AMBROEUS—1000 Madison Ave., bet. 77th-78th Sts., 570-2211. Dress opt. Northern Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon-3. D Mon.-Sat. 6:30-10:30. (M) AE, MC, V.

SHABU-SHABU 70—314 E. 70th St., 861-5635. Casual. Japanese. Spcls: sushi, sashimi, teriyaki. Res. sug. D daily 5:30-11:30. (M) AE, MC, V.

SZECHUAN EAST—1649 Second Ave., bet. 85th-86th Sts., 988-1973. Casual. Szechuan. Spcls: orange beef, golden crispy prawns, Szechuan dumplings. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-11, Fri. to midnight, Sat. noon-midnight, Sun. noon-11. (I) AE, MC, V.

YUKA—1557 Second Ave., at 81st St., 772-9675. Casual. Japanese. Spcls: sushi, sashimi, chicken/beef teriyaki. Res. sug. L daily noon-3. D daily 5:30-11. (M) AE, DC, MC, V.

Above 60th Street, West Side

CAFE DES ARTISTES—1 W. 67th St., 877-3500. Jacket required after 5 p.m. French. Res. nec. L Mon.-Fri. noon-3. Br Sat. noon -3, Sun 10-4.D Mon.-Sat. 5:30-12:30, Sun. 5-11. (M-E) AE, CB, DC, MC, V.

CAVALIERE—108 W. 73rd St., 799-8282. Casual. Northern Italian. Spcls: paglia e fieno, branzino livornese, scaloppine alla genovese, Italian cheesecake. Res. sug. L Mon.-Fri. 11-4. Br & L Sat.-Sun. 11-4. D Sun.-Thurs. 5-1 a.m., Fri.-Sat. to 3 a.m. Private parties for 50 (M) AE, CB, DC, MC, V.

CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D daily 5-midnight. Br Sun. 11:30-4. (M) AE, CB, DC, MC, V.

CHUN CHA FU—2450 Broadway, bet. 90th-91st Sts., 362-2200. Casual. Shanghi-Mandarin-Cantonese. Specls: shrimp with coriander, mu shu pork, spicy lobster with ginger sauce. Res. sug. Open daily 11:30 a.m.-11:30 p.m. Private parties for 10-60. (I) AE, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. (M) AE, CB, DC, MC, V.

RARE FORM—467 Columbus Ave., bet. 82nd & 83rd Sts., 496-0282. Casual. American. Spcls: lamb chops, prime rib, N.Y. strip, broiled red snapper. Res. sug. L Mon.-Fri. noon-5. Br Sat.-Sun. 11-4. D daily 6-1 a.m. S daily 1 a.m.-3 a.m. Pianist nightly. (M) AE, CB, DC.

RIKYU—210 Columbus Ave., bet. 69th & 70th Sts., 799-7847/7922. Casual. Japanese. Spcls: sushi, flounder, nishikiage. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11:30, Sun. from 3. Complete L & D. Spec. D 5-6:30. (M) AE, DC, MC, V.

RUPPERT'S—269 Columbus Ave., bet. 72nd & 73rd Sts., 873-9400. Casual. American-Continental. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat. 11-4:30, Sun. 10:30-4:30. Enclosed sidewalk café. (M) AE, CB, DC, MC, V.

SIDEWALKERS'—12 W. 72nd St., 799-6070. Casual. Regional American Seafood. Spcls: Maryland spiced hard-crabs, mesquite grilled fresh fish, fresh crab-cake, oysters, mussels, clams. Res. sug. D Mon.-Thurs. 6-11:30, Fri.-Sat. to midnight, Sun. 5-11. Private parties for 15-125. (M) AE, CB, DC, MC, V.

SWEETWATERS—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sun. (M) AE, CB, DC, MC, V.

THE TERRACE—400 W. 119th St., 666-9490. Dress opt. Classical French-Nouvelle. Spcls: poached oysters in champagne with duxelles of mushrooms, medaillons of veal with morels and sweet onion mousse, strawberry dacquoise. Res. nec. L Tues.-Fri. noon-2:30. D Tues.-Thurs. 6-10, Fri.-Sat. to 10:30. Banquet facilities for 150. Chamber music Tues.-Sat. Free valet parking. Closed Sun.-Mon. (E) AE, DC, MC, V.

Bronx

SEASHORE—591 City Island Ave., 885-0300. Casual. American-Continental-Seafood, Spcls: 3-lb Maine lobster, prime ribs, 24-oz South African lobster tail. Res. sug. L daily 11:30-3. D Sun.-Thurs. 4-11, Fri.-Sat. to midnight. Seafood buffet Mon.-Thurs. Ent. Fri.-Sat. (B) AE, DC, MC, V.

Brooklyn

GAGE & TOLLNER—374 Fulton St., 875-5181. Casual. American. Open Mon.-Fri. 11:30-9, Sat. 4-11. Private parties. Pianist Fri. & Sat. Closed Sun. (M) AE, CB, DC, MC, V.

JUNIOR'S—386 Flatbush Ave. Extension, 852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30-11. L daily 11-4:30. D daily 4:30-10. S Sun.-Thurs. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. (I) AE, DC.

MARCO POLO—345 Court St., 852-5015. Casual. Italian. Spcls: fettuccine porcini, fresh seafood daily, homemade pastries. Res. sug. Open Mon.-Fri. 11:30 a.m.-11 p.m., Sat. 3-midnight, Sun. 2-11. Pianist Thurs.-Sun. Sidewalk cafe. (M) AE, CB, DC, MC, V.

PROSPECT HALL—263 Prospect Ave., 788-0777. Dress opt. French-Nouvelle. Spcls: homard en croute. Res. nec. L Tues -Fri. 11:30-3. D Tues.-Sun. 5-10, Fri.-Sat. to 1 a.m. Buffet Br Sun. 11:30-3. Ent. Fri.-Sun. Banquet facilities for 50-1500. (M) AE, MC.

TOP OF THE CRESCENT—450 87th St., 748-6667. Jacket required. Continental. Spcls: veal français, chicken cardinale, filet of sole meunière. Res. nec. D Tues.-Sat. 5:30-midnight, Sun. 1:30-9. Early bird D 5:30-7:30. Ent. Closed Mon. (M) AE, CB, DC, MC, V.

Queens

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. (I-M) AE, DC, MC, V.

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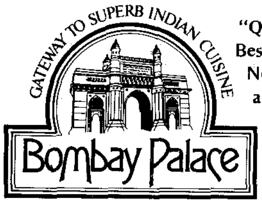
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NIGHTLIFE

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

Pop/Jazz

AMAZONAS—492 Broome St., 966-3371. Restaurant featuring the music of Brazil. Mon., Aloisio Aguiar.Tues., *Hortercio Gomes.* Wed. & Thurs., Zebeto and Company. Fri., Angelo Santos. Sat., Clarice Taylor. Sun., Carrol Emanuel and Janet Grise. AE,CB,DC.

BLUE NOTE—131 W. 3rd St., 475-8592. 12/31, Dizzy Gillespie Quartet and Stanley Turrentine Quartet. 1/1-6, Chick Corea Trio featuring Roy Haynes and Miroslov Vitous. Shows at 9 and 11 with an extra show Fri.-Sat. at 1 a.m. AE,MC,V.

BRADLEY'S—70 University Pl., at 11th St., 228-6440. Restaurant/bar. Every Mon.-Sat. pianist Mike Garber plays from 7-9 p.m. 12/31-1/5, Tommy Flanagan with George Mraz. Sets at 9:45, 11, 12:30 and 2 a.m. AE,CB,DC,MC,V.

BURGUNDY—467 Amsterdam Ave., bet. 82nd & 83rd Sts., 787-8300. Cafe/bar/gallery. 12/31, Frank Canino Trio and Andre Morgan. 1/2,9, Victor Lesser & Frank Canino. 1/3-5, Carter Jefferson & Dennis Irwin. 1/7, Freddy Bryant Duo. 1/8, Katchie Cartwright & Cameron Brown. Music from 9:30. AE,MC,V.

CAJUN—129 Eighth Ave., at 16th St., 691-6174. Wed., The Cayenne Jazz Band. Thurs., The Ernie Lumer Quartet. Fri., The Canal Street Jazz, Blues & Dixieland Band. Music Wed.-Thurs. 8-11, Fri. 9-11, Sat. 8:30-midnight. AE,DC, MC,V.

CARNEGIE TAVERN—165 W. 56th St., 757-9522. Pianist Tony Tamborella plays, Mon.-Sat. 9-midnight, (closed Sun.). AE,DC,MC,V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Sessions. 1/5, Backroads. 1/10, Three Happy Fellows. Shows at 9. No credit cards.

EDDIE CONDON'S—144 W. 54th St., 265-8277. Mon. & Tues., Ed Polcer's Midtown North. Wed., Red Balaban & The Hot Club of 54th St. Thurs.-Sat., Balaban & Cats. AE,DC,MC.

FAT TUESDAY'S—190 Third Ave., 533-7902. 12/31, Phyllis Hyman Quartet. 1/2-6, Tito Puente & Latin-Jazz Ensemble. 1/7, Les Paul Trio. AE,MC,V.

FOLK CITY—130 W. 3rd St., 254-8449. 12/31, Bermuda Triangle; Kokoku. 1/6, Blue Jays; Pat DiNizio; Palmer & Bragg; Ben & Steve; Mama Crawdad. 1/7, Sonny Ochs. No credit cards.

GREENE STREET CAFE—101 Greene St., 925-2415. Multilevel floors for entertainment. 12/31, Carmen Lundy. 1/1-3, Lisle Atkinson with Richard Wyands. 1/4,5, Ron Mathews. 1/6,7, Hakim Jami with Chris Anderson. 1/8-10, Danny Mixon. **Upstairs:** 12/31, Rodger Kellaway, Don Chastain and Jon Hendricks. AE,MC,V.

GREGORY'S—63rd St. & First Ave., 371-2220. Mon. 10-3, Brooks Kerr Duo. Tues. 10-3, Chuck Wayne Trio. 12/31, Alicia Sherman Duo with guitarist John Basile. Sun., 5-10 singer-pianist Brooks Kerr. AE,CB,DC,MC,V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Jazz, dancing, international hors d'oeuvres and the world's greatest view. Every Mon.-Fri., 4-9, pianist Don Friedman. Tues.-Sat., 7:30-12:30, The Judd Woldin Trio with guitarist Fred Fried and John Belzaguy on bass. Sun.-Mon., 9-1 a.m., pianist Chuck Folds alternating with the Tony Cabot Trio. AE,DC,MC,V.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room. Jeff Young and Steve Gaboury, Tues.-Sat. 10-2:30 a.m. AE,MC,V.

LUSH LIFE—184 Thompson St., at Bleecker St., 228-3788. Continental restaurant and jazz club. Thru 1/13, Mc Coy Tyner. Music Sun.-Thurs. from 8:30, Fri.-Sat. from 9. AE,MC,V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 1/12, Kaye Ballard and Arthur Siegel in 'Here's To the Ladies: Carolyn Leigh, Dorothy Fields and Nancy Hamilton' Tues.-Sat. at 9:30 & 11:30. Mon., The New *Orleans Funeral & Ragtime Band with Woody Allen.* Closed Sundays. AE,DC,MC,V.

NEW DEAL—152 Spring St., 431-3663. Art deco room. Pianist Andy Tuck plays Wed.-Thurs. 8-midnight, Fri.-Sat. 9-2 a.m. AE,CB,DC,MC,V.

RED BLAZER, TOO—1576 Third Ave., 876-0440. Big Band Sound. Mon., The Eddy Davis All-Stars. Tues., Alan Russel *Big* Band. Wed., *Stan Rubin's Big* Band. Thurs., The Lynn Oliver Big Band. Fri., Cathy Chamberlain and her Dixieland Band. Sat., Bob Cantwell and the Saturday Night Stompers. Sun., Hap Gormly All Stars; Phil Bennett Society Swing. AE.

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat. 12/31, The Bangles; David Johansen. 1/2, Todd Rundgren. 1/10, Frankie Paul. No credit cards.

S.N.A.F.U.—Sixth Ave., at 21st St., 691-3535. 1/3, Night Brigade. 1/4, Kerry & The Chill Factor. 1/5, *'Innocents;'* Mr. Unique & The Leisure Class; Animation. 1/6, Lou Tattou. No credit cards.

SPRING STREET—162 Spring St., at W. Broadway, 219-0157. Continental-nouvelle restaurant. Every Fri.-Sat. from 10 p.m., pianist Joe Kerr with Joel Forbes on bass. AE, CB, DC, MC, V.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee, Sat., 2-6. Doc Cheatham, Sun 3-7. 12/31, James Moody. 1/1-6, Richard Davis & Friends. AE,MC,V.

SWEETWATERS—170 Amsterdam Ave., at 68th St., 873-4100. A next-to-Lincoln Center eatery with excellent entertainment. 1/1-5, singer-actress Rhetta Hughes, Tues.-Thurs. at 9 & 11, Fri.-Sat. at 10 & midnight. AE,DC,MC,V.

TRAMPS—125 E. 15th St., 777-5077. 12/31, Buster Poindexter. 1/4,5, Stormin' Norman and Suzy. No credit cards.

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. 12/31, Ray Barretto and his orchestra with Luis 'Perico' Ortiz, Joe Cuba Sextet and guest soloists Frank Wess and Frank Foster. Music from 9 p.m. *No credit cards.*

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. 12/31, Mal Waldron Quintet featuring Woody Shaw. Shows at 10, 11:30, & 1 a.m. No credit cards.

THE WEST END—2911 Broadway, 666-9160. Jazz, nightly from 9. 12/31, Percy France and 'Rhythm and Jazz.' MC,V.

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music Mon.-Sat. at 8, Sun. at 7. 12/31, pianist Jim Roberts with Brian Torff on bass. AE.

Country/Western

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country-western entertainment. 12/31, Six Gun; Blackwater. 1/1, Jorma Kaukonen. 1/2,3, Danko, Manuel & Hudson. Mon.-Thurs. 11:30 a.m.-3 a.m., Fri. 11:30-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m. AE,CB,DC,MC,V.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country-music hang-out. AE,DC,MC,V.

Comedy/Magic

BIG APPLE COMEDY ROOM—157 E. 55th St., 752-2040. Sat., comedy night with m/c Nancy Redman. Shows at 9 and 11:30. No credit cards.

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. American-Continental restaurant with cabaret. 1/2-6, comedian Rob Bartlett, Wed.-Thurs., Sun. at 9, Fri.-Sat. at 9 & 11:30. AE, MC,V.

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch, J.J. Wall and Bill Scheft. AE.

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Restaurant, comedy spot with improvisational entertainment. Sun.-Thurs. the fun starts at 9:30, Fri. 9 & midnight, Sat. 8:30 & *midnight.* AE,MC,V.

DANGERFIELD'S—1118 First Ave., 593-1650. 12/31-1/12, comedians Richie Gold, Gary DeLena, Barry Berry and Danny Curtis, Mon.-Thurs. at 9 & 11:15, Fri. at 9 & 11:30, Sat. at 9 & midnight. AE,CB,DC,MC,V.

GOODTIMES—499 Third Ave., at 31st St., 686-4250. Full *menu, comics, singers and impressionists.* Nightly from 9.30. AE,MC,V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week; food; total informality. Show Sun.-Thurs. at 9, Fri. & Sat. 8:30 & midnight. No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. *Magic cabaret with professional magicians,* Thurs.-Sat. 12/31, a night of master magicians hosted by Dorothy Dietrich and Dick Brooks. No credit cards.

MONKEY BAR—60 E. 54th St. (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment. Tues., Danny Curtis. Wed.-Sat., David Fisher and Mel Martin. Closed Sun. AE,CB,DC,MC,V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. 12/31, New Year's Eve Show. Wed.-Thurs., magician Imam and comedian Terry Day. Fri., magician Amos Levkowitch and comedian Barry Steiger. Sat., Amos Levkowitch and juggler Tony Duncan. AE,MC,V.

Disco/Dancing

ADAM'S APPLE—1117 First Ave., 371-8650. Disco with bi-level dance floor. Open daily 4-4 a.m. AE,CB,DC,MC,V.

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, Mon.-Fri. 4:30-3 a.m., Sat. 9-4 a.m., Sun. 9-3 a.m. AE.

DOWNSTAIRS AT JOANNA—18 E. 18th St., 675-7900. Intimate nightclub with disco dancing Thurs.-Sat. from 10 p.m.-4 a.m. AE,MC,V.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. Thru 12/31, singer-pianist Glen Covington and his trio, alternating with singer-pianist Tommy Furtado. Nightly except Sun., from 8-3 a.m. AE,CB,DC,MC,V.

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz, Tues.-Sat. 10-4 a.m. 12/31, Cab Calloway with Joe Cain and the Red Parrot Orchestra. No credit cards.

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant Mon.-Sat. 6-midnight with a lively disco from 10:30 p.m. AE,CB,DC,MC,V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs.-Sun. from 2:30. AE,V.

ROXY—515 W. 18th St., 691-3113. One of New York's largest dance floors featuring live Salsa music every Thurs., Hip Hop every Fri.-Sat., and rollerskating Sun.-Wed. No credit cards.

S.O.B.'s—204 Varick St., 243-4940. A club/restaurant/bar featuring the authentic music of Brazil. 12/31, Vos Do Samba. 1/2, Frank Ferrucci. 1/3, Mikata. 1/4,5, Loremil Machado and the Sarava Bahia Band. 1/6, Janet Grice. 1/9, Mario Rivera. AE,V.

37TH ST. HIDEAWAY—32 W. 37th St., 947-8940. Dining and cheek-to-cheek dancing to the Stephen Donet Duo, Mon.-Thurs. 6-midnight, Fri.-Sat. 6-1 a.m. AE,CB,DC,MC,V.

VISAGE—610 W. 56th St., 247-0612. New York's newest disco club with live entertainment including pool and ice shows. 12/31, Gloria Gaynor. AE, DC, MC, V.

Floor Shows/Cabaret

THE BALLROOM—253 W. 28th St., 244-3005. Mon. at 7:30, Wed.-Thurs. at 6:30, Fri.-Sat. at 6:30 & 9, Blossom Dearie...*Issue? I Don't Even Know You!* - political and topical revue, Mon.,Fri.-Sat. at 11, Wed.-Thurs. at 9, Sun. at 7. AE,MC,V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret-restaurant with a richly spiced revue *Chiffon,* produced by Georges Reich featuring gorgeous showgirls, French female impersonators, exotic production numbers, and specialty acts, nightly at 9 & 11:30. Pianist Ingrid Neilson plays Mon.-Fri. 5-8 and midnight-4 a.m. AE,CB,DC,MC,V.

CHIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only,* an all-male show produced by Nick De Noia. 12/31, Ronnie Spector and the Ronettes. Shows Wed.-Sat. at 8:30. AE.

FREDDY'S SUPPER CLUB—308 E. 49th St., 888-1633. Restaurant/bar. 12/31, singer Maureen McGorvern. 1/2-6, Carol Bruce with Bernie Wayne, Wed.,Thurs.,Sun. at 8:30, Fri., Sat. at 8, followed by the musical Trio - Gotham, Wed., Thurs., Sun. at 11, Fri., Sat. at midnight. AE,MC,V.

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Mid-Eastern musicians and bellydancers performing continuously, from 10 p.m. AE,CB,DC,MC,V.

LATIN QUARTER—200 W. 48th St., 586-3903. Nightclub with dancing and cabaret nightly. 12/31 at 10:30, Tommy Tune and the Manhattan Rhythm Kings, Liliane Montevecchi and comedienne Denny Dillon. AE, CB, DC, MC, V.

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. *Forbidden Broadway '84,* a musical comedy revue by Gerard Alessandrini starring Fred Barton, Maris Clement, Davis Gaines, Herndon Lackey, and Jan Neuberger, Sun., Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30. AE,CB,DC,MC,V.

PANACHE—1409 Sixth Ave., 765-5080. 12/31, Grace Garland and the Side Action Band. AE,MC,V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Legs!* a new Parisian-style musical revue produced and directed by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, thru 1/13, Panama Francis and his Savoy Sultans, play for dancing, nightly except Mon. AE,CB,DC,MC,V.

SIROCCO—29 E. 29th St., 683-9409. A new Greek-Israeli musical revue starring Greek singer Sophiana with Aris San, Mercedes, Hortense Kossofsny, Elias Gregory,bellydancer Xanya and the Sirocco Dancing Waiters, nightly, exc. Mon. at 10 & 1 a.m.AE,CB,DC.

Hotel Rooms

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room:** Thru 1/5, singer-pianist Julie Wilson performs *Broadway, Her Way,* Tues.-Sat. at 9:15 and 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30-11. AE,CB,DC,MC,V.

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Intimate supper-club/bar. Thru 12/31, singer-pianist Bobby Short with Beverly Peer on bass and Robbie Scott on drums play Tues.-Sat. at 10 and midnight. From 1/2, George Shearing with Don Thompson. Every Sun. & Mon., from 9-1 a.m., dinner and dancing to the Big Band Sounds of Vince Giordano's Nighthawks. **Bemelmans Bar:** Jazz-pianist Barbara Carroll plays Mon.-Sat. from 9. AE,CB,DC,MC,V.

DORAL TUSCANY—120 E. 39th St., 686-1600. **Da Vinci:** Restaurant with entertainment featuring pianist Martin Berns, Mon.-Fri. 7-11 p.m. AE,CB,DC,MC,V.

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with trio Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with singer-pianist Shelly Peiken, Mon.-Sat. 5-8 followed by Paul Roth, Tues.-Sat. 8-1 a.m. Pianist Earl Rose plays Mon. AE,CB,DC,MC,V.

HELMSLEY PALACE—Madison Ave., at 50th St., 888-7000. **Harry's New York Bar:** Pianist-singer Dick Haddy, daily 6-1 a.m. **Gold Room:** Afternoon tea daily 2:30-5:30 p.m. with harpist Maritza Bolanos. **Madison Room:** Cocktail lounge, pianist Ray Hartley, daily 6-1 a.m. AE,CB,DC,MC,V.

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Mon.-Fri., 5-midnight, replaced Sat. & Sun. by James Jordan. **Hurlingham's:** Pianist Steve Montgomery Wed.-Sun. 6-11:30, with James Jordan alternating Mon. & Tues. **The Pursuit of Happiness:** Nightclub with video entertainment and dancing, Mon.-Thurs. 4 p.m.-3 a.m., Fri.-Sat. 4-4 a.m. AE,CB,DC,MC,V.

INTER-CONTINENTAL—111 E. 48th St., 421-0836. Pianist Richard Siegel plays, Mon.-Fri. 5:30-10:30. AE,CB,DC,MC,V.

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Pianist Ruth Andrews plays Sun.-Thurs. 6-11, Fri.-Sat. to 10:30. Supper dancing to the Bucky Pizzarelli Trio every Fri. & Sat. from 10:30-1:30 a.m. AE,CB,DC,MC,V.

SHERRY NETHERLAND—781 Fifth Ave., 759-9020. **Le Petit Cafe:** Pianist Ed Goldman plays music of Gershwin, Ellington, Ravel, Debussy, Billy Joel, Stevie Wonder, and more! Tues.-Sat. 7:30-1 a.m. AE,DC,MC.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Rene Martel plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Norm Kubrin plays Sun.-Mon., 8-1 a.m. **Cocktail Terrace:** Laura Taylor Trio play, Tues.-Sat. 9-2 a.m. Judith Keithly accompanied by Danny Hurd and Frank Vento perform Sun. & Mon. 9-2 a.m., Tues.-Thurs. 5:30-8:30. Singer-pianist Julie Heberlein, Fri.-Mon. 5:30-8:30. **The Grand Ballroom:** 12/31, The Bill Lombardo Big Band. AE,CB,DC,MC,V.

Background Music

APPLAUSE—40th St. & Lexington Ave., 687-7267. Restaurant club, with singer-pianist Ann Lebeaux holding forth Wed.-Sat. from 7:30. Marcy Stein sings & plays Mon.-Tues. AE,DC,MC,V.

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Continental restaurant featuring David Sherman at the piano Mon.-Sat. from 8. AE,CB,DC,MC,V.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Continental restaurant. Pianist-singer Al Bundy, Wed.-Fri. 6-midnight. Sammy Goldstein plays Mon.-Tues. 6-midnight and Sat 8-2 a.m. AE,CB,DC,MC,V.

Piano Rooms

BACKSTAGE AT HISAE'S—318 W. 45th St., 489-6100. Continental restaurant. Pianist Paul Edwards plays Mon.-Sat. 8-1 a.m. AE,MC,V.

BROADWAY JOE—315 W. 46th St., 246-6513. Restaurant/piano bar. Singer-songwriter-pianist Effie Jansen, Tues.-Sat. 9-1 a.m. AE,CB,DC,MC,V.

FERRANTE—1294 Third Ave., bet. 74-75th Sts., 535-3416. A new classic Italian restaurant with pianist-composer Artie Schroeck performing nightly from 11 p.m.-4 a.m. AE, CB, DC, MC, V.

HANRATTY'S—1754 Second Ave., 289-3200. Sun., Jane Jarvis. 12/31, Classic Jazz Quartet with Dick Wellstood, Dick Sudhalter, Joe Muranyi and Marty Grosz. 1/1-5, 8-12, Dick Wellstood. AE.

JOES PIER 52—163 W. 52nd St., 245-6652. Pianist Romaine Brown with Jimmy Butts on bass, Mon.-Sat. 8-1 a.m. AE,CB,DC,MC,V.

LA CAMELIA—225 E. 58th St., 751-5488. Elegant Italian restaurant. Singer-pianist Daniel Nye, Mon.-Sat. 10-2 a.m. AE,MC,V.

LES TUILERIES—40 Central Park South, 832-3835. Art-deco restaurant/piano-bar with singer-pianist-composer Ann Hampton Callaway performing every Tues.-Sat. from 9-1 a.m. AE,CB,DC,MC,V.

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Singer-pianist Buddy Barnes, Tues.-Sat. from 7. AE,CB,DC,MC,V.

THE MAESTRO—58 W. 65th St., 787-5990. Split-level continental restaurant with singer-pianist Larry Woodard playing everything from jazz to classical music, and Porter to Puccini, Tues.-Sun. from 8 p.m. AE, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with Tom Booth playing Tues.-Sat. from 8 p.m. Sun. & Mon., Peter Wright takes over. AE,CB,DC,MC,V.

NICKELS—227 E. 67th St., 794-2331. Continental restaurant. Singer-composer-pianist Charles DeForest, Tues.-Sat. from 8 onwards. AE,DC,MC,V.

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Wed. & Sat., Bobbi Miller at the piano. Thurs., Tracey Lyons. Fri., Charlene Bryant. Music from 8. AE,DC,MC,V.

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RADIO HIGHLIGHTS

Wed., Jan. 2

3:00/WNCN—Bach: Orchestral Suite #3 in D; **Paganini:** Sonata for Violin & Guitar in a, Op.3, #4; **Beethoven:** Fur Elise; **J. Strauss Jr.:** Roses from the South Waltz, Op.3.

WNYC—Adams: Grand Pianola Music; **Schrader:** Trinity.

4:04/WQXR-AM/FM—Sibelius: Lemminkainen and The Maidens of Saari from Lemminkainen Suite; **C.P.E. Bach:** Trio Sonata in G.

5:00/WNCN—Veracini: Sonata for Recorder & Continuo in G; **Debussy:** La Mer; **Stanley:** Cto Grosso in G, Op.2, #3.

7:00/WNCN—Ravel: Bolero; **Vivaldi:** Cto for Guitar, Violin, Viola & Cello in A; **Janacek:** Lachian Dances.

WNYC—Debussy-Stokowski: The Engulfed Cathedral.

7:04/WQXR-AM/FM—Vocal Scene with George Jellinek.

8:00/WNCN—Haydn: Mass #5 in B-Flat, "Missa brevis St. Joannis de Deo"; **Hummel:** Cto for Trumpet in E-Flat; **Vivaldi:** Cto for Strings & Continuo in g.

WNYC—The Frick Collection. The Fitzwilliam String Quartet. **Faure:** Qt in e, Op.121; **Borodin:** String Qt #2.

8:05/WQXR-AM/FM—Mozart: Sym #6 in F; Piano Cto #26 in D.

9:00/WNCN—New Year's Day Special. Vienna's traditional New Year celebration of waltzes, polkas, and other festive music by Johann Strauss, Jr., and other composers (Vienna Phil/Maazel).

Thurs., Jan. 3

3:00/WNCN—Handel: Cto Grosso in a, Op.6, #4; **Various:** Medieval and Renaissance Music (Instrumental and Vocal); **Vieuxtemps:** Cto for Violin #5 in a, Op.37.

4:04/WQXR-AM/FM—Vivaldi: Flute Cto in a; **Stravinsky:** 4th Tableau from Petrouchka; **Haydn:** Fantasy in C.

5:00/WNCN—Beethoven: Sonata for Piano #18 in E-Flat, Op.31, #3; **Vivaldi:** Cto for Oboe in a, Op.39, #2; **Granados:** Goyescas #5: El amor y la muerte.

6:00/WNCN—Beethoven: Fidelio, Op.72: Ov; **Chopin:** Preludes, Op.28, #4, 6, 7, 10, 17, 20, 23; **Brahms:** Rhapsody in b, Op.79, #1; **Vivaldi:** Cto for Bassoon in e.

7:00/WNCN—Stenhammer: Serenade for Orch; **Raksin:** Love Is for the Very Young.

7:03/WQXR-AM/FM—St. Luke's Chamber Ensemble, live from the WQXR Concert Theater.

8:00/WNYC—Minnesota Orchestra. **Yardumian:** Chorale Prelude, Veni, Sancti, Spiritus; **Dvorak:** Piano Cto in g, Op.33; **Tchaikovsky:** Sym #1 in g, Op.13, "Winter Dreams."

WQXR-AM/FM—Live from the Met. **Verdi:** Aida (Price, McCracken/Levine).

9:00/WNCN—Carnegie Hall Tonight. John Rubinstein, host. **Beethoven:** Cto for Piano in E-Flat, #5, Op.73, "Emperor" (Brendel, Y Chamber Orch/Schwarz).

Fri., Jan. 4

3:00/WNCN—Grieg: Holberg, Op.40; **Puccini:** Turandot: Nessun dorma; **Rossini:** Woodwind Qt #6 in F; **Kodaly:** Hungarian Rondo.

WNYC—The beginnings of electronic music: Otto Luening.

4:04/WQXR-AM/FM—Bach: Violin Cto in a; **Haydn:** Piano Sonata #60 in C; **Verdi:** Ov from Oberto.

5:00/WNCN—Wagner: The Flying Dutchman; **Beethoven:** Sonata for Piano #5 in c, Op.10, #1; **Verdi:** Aida: Ov.

6:00/WNCN—Liszt: Prelude & Fugue on the Theme "BACH"; **Respighi:** Botticelli Triptych; **Handel:** Sonata for Violin & Continuo in g, Op.1, #10.

7:00/WNYC—The Opera Box. Opera and the history of singing in the 20th century.

8:00/WNCN—Nina Beilina, violinist. Live from the WNCN Performance Studio.

WNYC—Gerard Souzay Sings French Cantatas; Jessye Norman Sings Duparc, Ravel, Poulenc & Satie.

8:05/WQXR-AM/FM—Mozart: Ov from Don Giovanni; **Stravinsky:** Scenes de Ballet.

9:00/WNCN—J.C. Bach: Cto for Keyboard in F, Op.7, #2; **Beethoven:** Creatures of Prometheus, Op.43: Highlights; **Various:** Brass Works (Renaissance).

9:06/WQXR-AM/FM—Detroit Symphony Orchestra. Sixten Ehrling, conductor. With violinist Ida Haendel. **Liszt:** Les Preludes; **Lalo:** Symphonie Espagnole; **Tchaikovsky:** Sym #4 in f, Op.36.

Sat., Jan. 5

10:00 a.m./WNCN—Vivaldi: Sonata for Flute in c; **Schubert:** Valses nobles, Op.77; **Rodrigo:** Fantasia para un Gentilhombre.

WNYC—Stravinsky: Cto for Piano & Winds; **Schubert:** String Qt in d, "Death and the Maiden"; **Walton:** Sinfonia Concertante.

10:04 a.m./WQXR-AM/FM—Beethoven: Violin Cto Movement in C; **Delius:** Dance Rhapsody #2; **Torelli:** Trumpet Cto in E.

11:00 a.m./WNCN—Henry VIII: English Medieval Music; **R. Strauss:** Death and Transfiguration, Op.24; **Mozart:** Fantasia in c.

12:00/WNYC—1984 Salzburg Festival. **Mozart:** Serenade in D, "Serenata notturna"; **Urbanner:** Double Cto for Flute, Clarinet & Orch (world premiere).

12:05/WQXR-AM/FM—Liszt: Fantasy on Themes from Beethoven's "Ruins of Athens."

1:00/WNCN—Mehul: La Chasse du Jeune Henri: Ov; **Corelli:** Sonata for Violin & Continuo in B-Flat, Op.5, #2; **Bach:** Passacaglia & Fugue in c; **Monn:** Sym for 2 Oboes, 2 Horns, Strings & Continuo in E-Flat.

2:00/WQXR-AM/FM—Metropolitan Opera Broadcast. **R. Strauss:** Ariadne auf Naxos (Norman, Rolandi, Ewing, Cochran/Davis).

3:00/WNCN—Scheidt: Canzona a 10; **Schubert:** Fantasia in C, Op.15, "Wanderer"; **Boyce:** Sym #8 in d; **Schumann:** Novelette in F, Op.21, #1.

5:05/WQXR-AM/FM—Bach: Fugue in G; **Debussy:** La plus que lente; **Saint-Saens:** Danse Macabre; **Mozart:** Piano Cto #21 in C.

7:00/WNCN—Anniversary Concert. Mily A. Balakirev, Giovannni B. Pergolesi and Artur Rodzinski. **R. Strauss:** Salome, Op.54: Dance of the Seven Veils; **Balakirev:** Under the Mask; **Pergolesi:** Arias "Se tu m'ami"; "Aria di Martia."

8:00/WNCN—Artist's Image. Jean-Pierre Rampal, flutist. **Mozart:** Rondo for Flute & Orch in D; **Bizet:** L'Arlesienne: Suite #2: Menuet; **Martinu:** Scherzo.

9:00/WKCR—Opera Topics with Lorenzo Alvary.

WNCN—Saturday Night Opera. **Bellini:** I Puritani (Sutherland, Pavarotti, Cappuccilli, Ghiaurov, Covent Garden Royal Opera House Chorus, Covent Garden/Bonynge).

9:04/WQXR-AM/FM—The Cleveland Orchestra. Robert Page, conductor. With soprano Ernie Mills, tenor David Eisler, baritone John Reardon, mezzo-soprano Myrna Paris, baritone Randolph Messing, Blossom Festival Chorus. **Bernstein:** Candide.

9:30/WKCR—The First Complete Opera Recordings, with host Stefan Zucker. **Leoncavallo:** Pagliacci (Huguet, Paoli, Cigada, Badini, Pini-Corsi).

Sun., Jan. 6

9:04 a.m./WQXR-AM/FM—R. Strauss: Suite from der Rosenkavalier; **Hummel:** Serenata #1 for Violin, Clarinet, Bassoon, Guitar & Piano; **Geminiani:** Part I from The Enchanted Forest.

10:00 a.m./WNCN—Classic Guitar. **Sor:** Etudes for Guitar; **Galles:** Sonata for Guitar in b; **Bach:** English Suit #3 in g.

WNYC—C.P.E. Bach: Sonata #5 in B-Flat; **Beethoven:** Sonata #26 in E-Flat.

12:00/WNYC—Chamber Music Society of Lincoln Center Bach Festival. **Bach:** Brandenburg Cto #2 in F; Sonata #3 for Violin & Harpsichord in E.

1:00/WNCN—Chicago Symphony Orchestra. Adam Fischer, conductor. **Rossini:** Semiramide: Ov; **Kodaly:** Hary Janos: Suite; **R. Strauss:** Ein Heldenleben, Op.40.

2:00/WNYC—Chamber Music Society of Lincoln Center Bach Festival Organ Recitals. **Bach:** Toccata, Adagio & Fugue in C; Fugue in G; Passacaglia & Fugue in c.

3:04/WQXR-AM/FM—New York Philharmonic. Rafael Kubelik, conductor. With pianist Andre Watts. **Beethoven:** Piano Cto #5 in E-Flat, Op.73; Sym #3 in E-Flat, Op.55.

4:00/WNCN—Haydn: Andante & Minuet in B-Flat, Op.103; **Bodinus:** Sinfonia for 2 Horns & Orch in F; **Beethoven:** Variations on "Ein Madchen oder Weibchen" (from Mozart's Magic Flute) in F.

6:00/WNYC—Netherlands Concert Hall: The Utrecht Early Music Festival. The Orchestra of the 18th Century. **Rameau:** Suite from "Le Temple de la Gloire"; **Mozart:** Sinfonia Concertante in E-Flat for Violin, Viola & Orch.

7:00/WNCN—Anniversary Concert. Max Bruch and Alexander Scriabin. **Scriabin:** Etude in c-sharp, Op.2, #1; Sonata for Piano #2 in g-sharp, Op.19, "Sonata Fantasy"; **Bruch:** Cto for Violin #2 in d, Op.44.

7:04/WQXR-AM/FM—Canadian Brass.

8:00/WNCN—Los Angeles Philharmonic. **Bach:** Mass in b (Rawcliffe, Ciesinski, Langridge, Thomas, L.A. Master Chorale/Hogwood).

8:05/WQXR-AM/FM—Barbara: Anthony and Cleopatra (Hinds, Wells, Grayson, Spoleto Festival Orch/Badea).

Mon., Jan. 7

3:00/WNCN—Vaughan Williams: Fantasia on a Theme by Tallis; **Leclair:** Sonata for Flute & Continuo in C, Op.1, #2; **Liszt:** Prometheus.

4:04/WQXR-AM/FM—J.C. Bach: Qt in B-Flat for Oboe & Strings; **Delibes:** Dances from Lakme; **Enesco:** Cantabile e Presto.

5:00/WNCN—Albinoni: Cto for Oboe in g, Op.9, #8; **Saint-Saens:** Sonata for Oboe, Op.166; **Sammartini:** Sonata for Cello & Harpsichord in G.

7:00/WNCN—Rossini: William Tell Ov; **Haydn:** Sym #59 in A, "Fire"; **Debussy:** Prelude a l'apres-midi d'un faune.

WNYC—Schoenberg: 5 Pieces for Orch; **Scriabin:** Piano Sonata in F-Sharp; **Grieg:** Holberg Suite.

7:03/WQXR-AM/FM—Bach: Trio Sonata #1 in F; **Gershwin:** Tempo di Blues from Porgy and Bess.

8:00/WNCN—Bach: Brandenburg Cto #2 in F; **Ravel:** Rapsodie espagnole; **Prokofiev:** Sym #1 in D, Op.25, "Classical."

8:05/WQXR-AM/FM—Mozart: March #2 in D from 3 Marches; Sym #31 in D; **Salieri:** Triple Cto in D.

9:00/WNCN—Great Concerts from the Y. Recorded at the 92nd Street Y. Yefim Bronfman. **Beethoven:** Sonata for Piano #7 in D, Op.10, #3; **Chopin:** Twelve Etudes; **Schumann:** Faschingsschwank aus Wien, Op.26; **Stravinsky:** Three Movements from Petrouchka.

WNYC—Webern: Im Sommerwind; **Borodin:** Sym #2.

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Seiji Ozawa, conductor. With sopranos Edith Wiens and Jessye Norman. **Mahler:** Sym #2 in c.

Tues., Jan. 8

3:00/WNCN—Mozart: Serenade #6 in D, "Serenata Notturna"; **Gould:** Festive Music.

4:04/WQXR-AM/FM—Boccherini: La Musica Notturna di Madrid; **Wagenseil:** Sinfonia in D; **Rachmaninoff:** Waltz from Suite #2 for 2 Pianos, Op.17.

5:00/WNCN—Chopin: Fantaisie in f, Op.49; **Handel:** Cto for Oboe #10 in g; **Mendelssohn:** Midsummer Night's Dream, Op.21: Ov.

7:00/WNCN—Svendsen: Festival Polonaise; **Telemann:** Cto for Flute & Harpsichord #1 in D; **Liszt:** Mephisto Waltz #1; **Vivaldi:** Cto for Bassoon in B-Flat, "La Notte."

WNYC—Ginastera: Piano Cto; **Casals:** Sardana for Cello Ensemble; **Bloch:** String Qt #2.

7:03/WQXR-AM/FM—Tartini: Violin Cto in e; **Weber:** 7 Variations for Clarinet & Piano, Op.33.

8:00/WNCN—Folger Consort, live from the WNCN Performance Studio.

8:05/WQXR-AM/FM—Schubert: Sym #3 in D; **Prokofiev:** Violin Cto #1 in D.

9:00/WNCN—Gliere: Cto for Harp in E-Flat, Op.74; **Wieniawski:** Scherzo-Tarantelle, Op.16; **Liszt:** Fantasia on Hungarian Folk Tunes.

WNYC—St. Paul Chamber Orchestra. **Mozart:** Divertimento #2 in D; Cto for Flute & Orch in G.

9:06/WQXR-AM/FM—Philadelphia Orchestra. Wolfgang Sawallish, *conductor*. With cellist Paul Tortelier. **Elgar:** Cello Cto, Op.85; **Bruckner:** Sym #2 in c.

10:00/WNCN—Albeniz: Navarra; **Durufle:** Requiem, Op.9; **Poulenc:** Pastourelle.

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Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
② Daybreak
④ Today in New York
⑤ New Zoo Revue
⑦ World News This Morning
⑪ Civic Programming
Ⓗ Thu/Portrait of a Teenage Shoplifter
Fri/Emma and Grandpa
Ⓢ Fri/Movie: Anna to the Infinite Power
Mon/Movie: The Singing Princess

6:30
② ④ News
⑤ Groovie Ghoulies (except Fri)
Fri/Bullwinkle
⑨ Jimmy Swaggart
⑪ Great Space Coaster
Ⓗ Wed/The Great Whales
Fri/Toby and the Koala
Mon/Movie: Across the Great Divide
Ⓢ Thu/Movie: The Holly and the Ivy
Tue/Movie: The Hobbit

7:00
② Morning News
④ Today
⑤ Bugs and Porky
⑦ Good Morning America
⑨ 700 Club
⑪ Pink Panther
Ⓗ Thu/Movie: Tubby the Tuba
Tue/Portrait of a Teenage Shoplifter

7:30
⑤ Fat Albert
⑪ Scooby Doo
Ⓗ Wed/Fraggle Rock
Ⓢ Wed/Movie: The Hobbit
Mon/Righteous Apples

8:00
⑤ Woody Woodpecker
⑨ Civic Programming
⑪ Voltron
Ⓗ Wed., Tue/Movie: The Pirates of Penzance
Fri/Coming Attractions
Ⓢ Thu/Movie: Gregory's Girl
Fri/Movie: Kavik the Wolf Dog
Mon/Movie: Blue Skies Again
Tue/Faerie Tale Theatre (cc)

8:30
⑤ Flintstones
⑨ Straight Talk
⑪ Superfriends
Ⓗ Thu/Hank Williams: The Show He Never Gave
Fri/Movie: Tender Mercies
Mon/Movie: Zelig

9:00
② All New Let's Make a Deal
④ Donahue
⑤ I Love Lucy
⑦ Morning Show
⑪ Munsters
Ⓢ Wed/Randy Newman at the Odeon
Tue/Elvis Presley's Graceland
Ⓦ Thu/Movie: One Down, Two to Go
Mon/Movie: Monty Python's the Meaning of Life
Tue/Movie: My Tutor

9:30
② Anything for Money
⑤ Carol Burnett
⑨ News
⑪ Alive and Well
Ⓢ Thu/Movie: Vengeance Valley
Ⓦ Wed/Movie: Harry Tracy
Fri/Movie: The Hunger
Tue/Movie: Losin' It

10:00
② $25,000 Pyramid
④ Facts of Life
⑤ Welcome Back, Kotter
⑨ Romper Room
Ⓗ Wed/Movie: Without a Trace
Thu/Movie: Across the Great Divide
Fri/Movie: Cold River
Mon/Movie: Oh God! Book II
Tue/Elvis: One Night With You
Ⓢ Wed/Movie: Intruder in the Dust
Fri/Movie: Deep in My Heart
Mon/Movie: The Singing Nun
Tue/Movie: It's a Date

10:30
② Press Your Luck
④ Sale of the Century
⑤ All in the Family
⑦ Comedy Break
⑪ Family

11:00
② Price Is Right
④ Wheel of Fortune
⑤ The Waltons
⑦ Trivia Trap
⑨ Partridge Family
Ⓗ Tue/Movie: Cross Creek
Ⓢ Thu/Movie: Tough Enough
Ⓦ Thu/Movie: The Man With Two Brains
Mon/Movie: Boulevard Nights

11:15
⑤ Wed/Movie: The Big Brawl
Ⓦ Fri/Movie: Silkwood

11:30
④ Scrabble
⑦ Family Feud
⑨ Bewitched
⑪ Best Talk in Town
Ⓗ Fri/Movie: The Outsiders

12 NOON
② Body Language (except Tue)
Tue/TBA
④ Super Password
⑤ Midday
⑦ Ryan's Hope
⑨ ⑪ News
Ⓗ Wed/Coming Attractions
Thu/Movie: Defiance
Mon/Hank Williams: The Show He Never Gave
Ⓢ Wed/Movie: Lovesick
Mon/Movie: The White Buffalo
Tue/Movie: Gregory's Girl

12:30
② Young and the Restless
④ Search for Tomorrow
⑦ Loving
⑪ Wed/Movie: The People Next Door (1970). Eli Wallach, Julie Harris.
Thu/Movie: Fire Over England (1937). Laurence Olivier, Flora Robson.
Fri/Movie: The Magic Box (1954). Robert Donat, Laurence Olivier.
Mon/Movie: The Purple Heart (1944). Farley Granger, Dana Andrews.
Tue/Movie: The Desert Fox (1951). James Mason, Jessica Tandy.
Ⓗ Wed/Movie: Cold River
Ⓢ Fri/Movie: Blue Skies Again

1:00
④ Days of Our Lives
⑤ Hour Magazine
⑦ All My Children
⑨ The Saint
Ⓗ Fri/Movie: Cross Creek
Tue/Movie: Tender Mercies
Ⓢ Thu/Movie: Best Years of Our Lives
Ⓦ Wed/Movie: Mortuary
Thu/Movie: Losin' It
Mon/Movie: Next Year If All Goes Well
Tue/Movie: Get Crazy

1:30
② As the World Turns
Ⓗ Mon/Movie: The Outsiders
Ⓢ Tue/Movie: Deep in My Heart
Ⓦ Fri/Movie: Going Berserk

2:00
④ Another World
⑤ News Headlines
⑦ One Life to Live
⑨ Joker's Wild
Ⓗ Wed/Movie: The Year of Living Dangerously
Thu/Champions on Ice
Ⓢ Wed/Movie: The White Buffalo
Fri/Elton John Breaking Hearts Tour
Mon/Movie: Blue Skies Again

2:15
⑤ Popeye

2:30
② Capitol
⑤ Wed–Fri/Popeye
Mon, Tue/Inspector Gadget
⑨ Tic Tac Dough
⑪ Superfriends
Ⓗ Tue/Movie: Hysterical

2:45
Ⓦ Wed/Movie: Harry Tracy

3:00
② Guiding Light
④ Santa Barbara
⑤ Inspector Gadget
⑦ General Hospital
⑨ Dating Game
⑪ Terrahawks
Ⓗ Thu/Video Jukebox
Fri/Toby and the Koala
Mon/Men at Work in Concert
Ⓦ Thu/Movie: One Down, Two to Go
Mon/Movie: Monty Python's the Meaning of Life
Tue/Movie: My Tutor

3:30
⑤ Plastic Man
⑨ Newlywed Game
⑪ Heathcliff
Ⓗ Thu/Portrait of a Teenage Shoplifter

4:00
② Rockford Files (except Tue)
Body Language
④ Love Connection
⑤ He-Man and the Masters of the Universe
⑦ Jeopardy
⑨ Wed/Movie: Aliens From Spaceship Earth (1979). Donovan, Lynda Day George.
Thu/Movie: The Bermuda Triangle (1978). Brad Crandall.
Fri/Movie: Doomsday Chronicles (1979). William Schallert.
Mon/Movie: A Walk in the Sun (1946). Dana Andrews, Richard Conte.
Tue/Movie: Away All Boats (1956). Jeff Chandler, George Nader.
⑪ Voltron
⑬ Sesame Street (cc)
Ⓗ Wed/Fraggle Rock
Mon/Movie: When We First Met
Tue/Movie: An Orphan's Tale
Ⓢ Wed/Righteous Apples
Thu/Movie: The Holly and the Ivy
Fri/Righteous Apples
Mon/Movie: The Singing Princess
Tue/Movie: Revenge of the Nerds

4:30
② Tue/Schoolbreak Special: Welcome Home, Jellybean. Dana Hill, Christopher Collet. A family learns to live with their mentally retarded daughter who comes home after years in a institution.
④ People's Court
⑤ Brady Bunch
⑦ New $100,000 Name That Tune
⑪ Happy Days
Ⓗ Wed/The Great Whales
Thu/Movie: Tubby the Tuba
Fri/Emma and Grandpa
Ⓢ Wed/Movie: The Hobbit
Fri/Movie: Anna to the Infinite Power
Ⓦ Wed/Movie: The Ruling Class

5:00
② ④ ⑦ News
⑤ Dukes of Hazzard
⑪ Little House on the Prairie
⑬ Wed–Fri/Electric Company
Mon, Tue/Voyage of the Mimi (cc)
Ⓗ Fri/Fraggle Rock
Mon/Movie: Across the Great Divide
Ⓢ Tue/Faerie Tale Theatre (cc)
Ⓦ Thu/Movie: The Fabulous Adventures of Baron Munchausen
Fri/Movie: The Compleat Beatles
Mon/Movie: Let's Spend the Night Together
Tue/Movie: Ziggy Stardust

5:30
⑦ Tue/News
⑬ 3-2-1 Contact (cc)
Ⓗ Wed/Movie: The Pirates of Penzance
Fri/Movie: Cold River
Ⓢ Thu/Robin Hood
Mon/Righteous Apples

Evening, Jan. 2-4 and 7-8

Wed., Jan. 2

6:00
② ④ ⑦ News
⑤ Three's Company
⑨ Hart to Hart
⑪ Benson
⑬ New Jersey Nightly News
㉑ Motorweek
Ⓢ Movie: The Hounds of Notre Dame

6:30
⑤ One Day at a Time
⑪ Barney Miller
⑬ Nightly Business Report
㉑ Magic of Oil Painting
㉛ News From City Hall
City Comment

TELEVISION

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ News 9: Prime Time
⓫ Jeffersons
⓭ MacNeil/Lehrer Newshour
㉑ Doctor Who
㉛ Working Women

7:30
❷ Wheel of Fortune
❹ Family Feud
❺ All in the Family
❼ Entertainment Tonight
❾ Hockey: Islanders vs. Detroit Red Wings
⓫ News
㉑ Nightly Business Report
㉛ On the Money
🅗 Coming Attractions
🅦 Basketball: Nets vs. Boston Celtics

8:00
❷ Charles in Charge
❹ Special: The College Cheerleading Championships
❺ P.M. Magazine
❼ Fall Guy
⓫ Movie: Condominium (1980). Barbara Eden, Dan Haggerty. Hurricane threatens the inhabitants of a Florida condo. Part 1 (Part 2, Thu., Jan. 3, 8 p.m.).
⓭ Wonderworks (cc)
㉑ All Creatures Great and Small
㉛ Smithsonian World: Speaking Without Words
🅗 Movie: Without a Trace
🅝 Movie: Ways in the Night
🅢 Movie: Lovesick

8:30
❷ E/R
❺ Rituals

9:00
❷ Movie: TBA
❹ Facts of Life
❺ Merv Griffin
❼ Dynasty (cc)
⓭ From Vienna: A New Year's Celebration 1985
㉑ To the Manor Born
㉛ Non-Fiction Television

9:30
❹ It's Your Move
㉑ Bless Me Father

10:00
❹ St. Elsewhere
❺ ❾ ⓫ News
❼ Hotel (cc)
㉑ Good Neighbors
㉛ Second Home
🅗 Movie: The Lonely Lady
🅝 The Bishop's Wife
🅢 Movie: The World Is Full of Married Men

10:30
❾ Lorne Greene's New Wilderness
⓫ News
⓭ Lili. Portrait of pianist Lili Kraus.
㉑ Only When I Laugh

11:00
❷ ❹ ❼ News
❺ Taxi
❾ Phil Silvers
⓫ Odd Couple
⓭ MacNeil/Lehrer Newshour
㉑ Tony Brown's Journal
🅦 Movie: Her Wicked Ways

11:30
❷ Magnum, P.I.
❹ Tonight
❺ Charlie's Angels
❼ Nightline
❾ Burns and Allen
⓫ Honeymooners
㉑ Latenight America

11:35
🅗 Movie: The Year of Living Dangerously

12 MIDNIGHT
❼ Eye on Hollywood
❾ Hawaii Five-O
⓫ Star Trek
⓭ Masterpiece Theatre: The Jewel in the Crown (cc)
🅝 Movie: Little Foxes
🅢 Randy Newman at the Odeon

12:15
🅦 Movie: Mortuary

12:30
❷ Movie: The Double Man (1967). Yul Brynner, Britt Ekland.
❹ David Letterman
❺ Starsky and Hutch
❼ Entertainment Tonight
⓫ Twilight Zone

1:00
❼ Movie: Day of the Bad Man (1958). Fred MacMurray, Joan Weldon.
❾ The Saint
⓫ Twilight Zone
🅢 Movie: The White Buffalo

1:30
❹ News
❺ Hogan's Heroes
⓫ News

1:35
🅗 Movie: Cold River

2:00
❷ News
❹ Jeopardy
❺ Movie: Love Finds Andy Hardy (1938). Mickey Rooney, Judy Garland.
❾ Joe Franklin
⓫ Christian Children's Fund
🅦 Movie: Harry Tracy

2:30
❹ Sally Jessy Raphael
⓫ Movie: Blondie in the Dough (1948). Penny Singleton, Arthur Lake.

2:45
🅢 Movie: The Hounds of Notre Dame

3:00
❹ Candid Camera
❾ Movie: Genevieve (1953). Dinah Sheridan, John Gregson.

3:15
🅗 Movie: Without a Trace

3:30
❹ Treasure Hunt

3:57
❺ MedSat

4:00
❹ Here's Lucy
⓫ Abbott and Costello

4:27
❺ PedSat

4:30
❹ Here's Lucy
⓫ Biography
🅢 Movie: Lovesick

5:00
❹ Here's Lucy
❾ News
⓫ Life of Riley

5:20
🅗 Movie: Coming Attractions

5:30
❹ Twenty-Minute Workout
❼ Morning Stretch
❾ Joe Franklin
⓫ News

Thu., Jan. 3

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Hart to Hart
⓫ Benson
⓭ New Jersey Nightly News
㉑ On the Money (cc)
🅗 Movie: Across the Great Divide

6:30
❺ One Day at a Time
⓫ Barney Miller
⓭ Nightly Business Report
㉑ New Tech Times
㉛ News From City Hall City Comment
🅢 Movie: Gregory's Girl

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Dallas
⓫ Jeffersons
⓭ MacNeil/Lehrer Newshour
㉑ Doctor Who
㉛ Motorweek
🅦 Movie: The Man With Two Brains

7:30
❷ Wheel of Fortune
❹ Family Feud
❺ All in the Family
❼ Entertainment Tonight
⓫ News
㉑ Nightly Business Report
㉛ This Old House

8:00
❷ Magnum, P.I.
❹ The Cosby Show
❺ P.M. Magazine
❼ Movie: TBA (cc)
❾ News 9: Prime Time
⓫ Movie: Condominium (1980). Barbara Eden, Dan Haggerty. Part 2 (Part 1, Wed., Jan. 2, 8 p.m.).
⓭ Live From the Met: Verdi's Aida. Featuring Leontyne Price, Fiorenza Cossotto. (Stereo simulcast over WQXR-FM).
㉑ Smithsonian World (cc)
㉛ The Case of Dashiell Hammett
🅗 Inside the NFL
🅝 Movie: The American Friend
🅢 Movie: Tough Enough

8:30
❹ Family Ties
❺ Rituals
❾ Movie: The Child Stealer (1979). Beau Bridges, Blair Brown.
🅦 Movie: The Westerner

9:00
❷ Simon & Simon
❹ Cheers
❺ Merv Griffin
㉑ The Medicated Generation
㉛ Eugene Iverd & the Golden Age of Illustration
🅗 Movie: One Flew Over the Cuckoo's Nest

9:30
❹ Night Court
㉑ This Old House (cc)

10:00
❷ Knots Landing
❹ Hill Street Blues
❺ ⓫ News
❼ 20/20 (cc)
㉑ Long Island 1984
㉛ Tony Brown's Journal
🅢 Brothers (cc)

10:15
🅝 Movie: I Married a Shadow

10:30
⓫ News
㉛ American Black Forum
🅢 Best of Bizarre (cc)

10:45
🅦 Movie: Honey

11:00
❷ ❹ ❼ News
❺ Taxi
❾ Phil Silvers
⓫ Odd Couple
㉑ Mark Russell's '84
🅢 Movie: Q

11:30
❷ Newhart
❹ Tonight
❺ Charlie's Angels
❼ Nightline
❾ Burns and Allen
⓫ Honeymooners
㉑ Latenight America
🅗 Movie: Defiance

12 MIDNIGHT
❷ Movie: The Puma Man (1980). Donald Pleasence, Walter George Alton.
❼ Eye on Hollywood
❾ Racing from Yonkers
⓫ Star Trek
⓭ MacNeil/Lehrer Newshour

12:15
🅝 Movie: Wuthering Heights
🅦 Movie: Losin' It

12:30
❹ David Letterman
❺ Starsky and Hutch
❼ Entertainment Tonight
❾ Jackie Gleason

12:35
🅢 Movie: The Fifth Floor

1:00
❼ Movie: The Castilian (1963). Cesar Romero, Frankie Avalon.
❾ The Saint
⓫ Twilight Zone

1:20
🅗 Movie: 10 to Midnight

1:30
❹ News
❺ Hogan's Heroes
⓫ News

2:00
❷ News
❹ Jeopardy
❺ Movie: Mrs. Miniver (1942). Greer Garson, Walter Pidgeon.
❾ Joe Franklin
⓫ Movie: Blondie Hits the Jackpot (1950). Penny Singleton, Arthur Lake.
🅦 Movie: One Down, Two to Go

2:10
🅢 Movie: The Best Years of Our Lives

2:30
❹ Sally Jessy Raphael

3:00
❹ Candid Camera
❾ Movie: Desperate Journey (1942). Errol Flynn, Ronald Reagan.

3:10
🅗 Video Jukebox

3:30
❹ Treasure Hunt
⓫ One Step Beyond
🅦 Movie: The Westerner

3:40
🅗 Movie: One Flew Over the Cuckoo's Nest

4:00
❹ Here's Lucy
⓫ Abbott and Costello

4:30
❹ Here's Lucy
⓫ Biography

5:00
❹ Here's Lucy
❾ News
⓫ Life of Riley
🅢 Robin Hood

5:30
❹ Twenty-Minute Workout
❼ Morning Stretch
❾ Joe Franklin
⓫ News

Fri., Jan. 4

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Hart to Hart
⓫ Benson
⓭ New Jersey Nightly News
㉑ Great Chefs of New Orleans

6:30
❺ One Day at a Time
⓫ Barney Miller
⓭ Nightly Business Report
㉑ Wildlife Woodcarvers
㉛ News From City Hall City Comment
🅢 Movie: Kipperbang

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ News 9: Prime Time
⓫ Jeffersons
⓭ MacNeil/Lehrer Newshour
㉑ Doctor Who
㉛ Why in the World
🅗 Inside the NFL
🅦 Movie: Silkwood

7:30
❷ Wheel of Fortune
❹ Family Feud
❺ All in the Family
❼ Entertainment Tonight
⓫ News
㉑ Nightly Business Report
㉛ Alpine Ski School

8:00
❷ Dukes of Hazzard
❹ V
❺ P.M. Magazine
❼ Webster (cc)
❾ Basketball: Knicks vs. Boston Celtics
⓫ Movie: The Girl, the Gold Watch, and Dynamite (1981). Lee Purcell, Philip MacHale.
⓭ Washington Week in Review
㉑ Nature (cc)
㉛ Masterpiece Theatre: The Jewel in the Crown
🅗 Movie: Amityville: The Demon
🅝 Movie: The Harder They Come
🅢 Movie: Sudden Impact (cc)

8:30
❺ Rituals
❼ Street Hawk (Premiere) (cc)
⓭ Wall $treet Week

9:00
❷ Dallas
❹ Hunter
❺ Merv Griffin
⓭ Great Performanaces: Dance in America: Balanchine
㉑ Movie: Little Men (1940). Louisa May Alcott, Jimmy Lydon.
㉛ Live From Lincoln Center: New Year's Eve Gala

9:30
🅗 Coming Attractions
🅦 Movie: Children of the Corn

10:00
❷ Falcon Crest
❹ Miami Vice
❺ ⓫ News
❼ Matt Houston (cc)
🅗 Movie: Tender Mercies
🅝 Movie: Despair
🅢 Movie: 10 to Midnight

10:30
❾ ⓫ News
⓭ The Art of Haiti

11:00
❷ ❹ ❼ News
❺ Taxi
❾ Phil Silvers
⓫ Odd Couple
⓭ Movie: Stolen Kisses (1969). Jean-Pierre Leaud, Delphine Seyrig.
㉑ Mark Russell's '84
🅦 Movie: Working It Out

11:30
❷ Movie: Cotton Candy (1978). Charles Martin Smith, Clint Howard.
❹ Tonight
❺ Charlie's Angels
❼ Nightline
❾ Burns and Allen
⓫ Honeymooners
㉑ Latenight America

11:35
🅗 Movie: The Outsiders

11:45
🅢 Elton John Breaking Hearts Tour

12 MIDNIGHT
❼ ABC Rocks
❾ Top 40 Videos
⓫ Star Trek
🅝 Movie: Basileus Quartet

12:15
🅦 Movie: Big Thumbs

12:30
❹ Friday Night Videos
❺ Starsky and Hutch
❼ New York Hot Tracks
❾ Top 10 Videos

1:00
❾ The Saint
⓫ Twilight Zone

1:10
🅗 Movie: The Man With Two Brains

1:27
❷ Great Record Album Collection

1:30
❺ America's Top Ten
⓫ News
🅦 Movie: Going Berserk

1:45
🅢 Movie: Intimate Games

2:00
❹ News
❺ Movie: Star Ma dens I (1976). Christiane Kruger, Judy Geeson.
❼ Entertainment Tonight
❾ Joe Franklin
⓫ Solid Gold

2:15
❷ Movie: Anatomy of a Crime (1969). Darren McGavin, Ted Knight.

2:30
❹ Jeopardy
❼ Movie: Monster From a Prehistoric Planet (1966). Tomio Kawaji, Yoko Yamamoto.

2:45
🅗 Inside the NFL

3:00
④ Sally Jessy Raphael
⑨ Movie: Escape to the Sun (1972). Laurence Harvey, Josephine Chaplin.
⑪ Kung Fu
Ⓦ Movie: The Hunger

3:15
Ⓢ Movie: Blue Skies Again

3:30
④ Candid Camera

3:39
⑤ Movie: Journey to the Center of Time (1967). Scott Brady, Gigi Perreau.

3:45
Ⓗ Movie: Cross Creek

4:00
④ Music City USA
⑪ Abbott and Costello

4:09
② Newsmakers

4:30
④ Hit City
⑪ Biography

4:39
② Movie: The Man Inside (1976). James Franciscus, Stefanie Powers.

4:45
Ⓢ Movie: Kipperbang

5:00
④ Treasure Hunt
⑪ Insight

5:30
④ Here's Lucy
⑨ Movie: First Yank Into Tokyo (1945). Tom Neal, Marc Cramer.
⑪ News

Mon., Jan. 7

6:00
② ④ ⑦ News
⑤ Three's Company
⑨ Hart to Hart
⑪ Benson
⑬ New Jersey Nightly News
㉑ A House for All Seasons
Ⓢ Movie: Tough Enough

6:30
⑤ One Day at a Time
⑪ Barney Miller
⑬ Nightly Business Report
㉑ This Old House (cc)
㉛ News From City Hall City Comment

7:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ Dallas
⑪ Jeffersons
⑬ MacNeil/Lehrer Newshour
㉑ Doctor Who
㉛ Cityscope
Ⓗ Braingames
Ⓦ Movie: Boulevard Nights

7:30
② Wheel of Fortune
④ Family Feud
⑤ All in the Family
⑦ Entertainment Tonight
⑪ News
㉑ Nightly Business Report
㉛ International Edition
Ⓗ Fraggle Rock

8:00
② Scarecrow and Mrs. King
④ TV's Bloopers and Practical Jokes
⑤ P.M. Magazine
⑦ Hardcastle & McCormick (cc)
⑨ News 9: Prime Time
⑪ Special: Mrs./Woman of the World Pageant. Search for the most beautiful and talented married woman in the world.
⑬ Wonderworks (cc)
㉑ The Greatest Adventure: The Story of Man's Voyage to the Moon
㉛ Mothers and Daughters
Ⓗ Movie: Oh God! Book II
Ⓝ Movie: Experience Preferred . . . But Not Essential
Ⓢ Robin Hood

8:30
⑤ Rituals
⑨ Movie: Advise and Consent (1962). Henry Fonda, Charles Laughton.

9:00
② Kate & Allie
④ Movie: TBA
⑤ Merv Griffin
⑦ Movie: The Thorn Birds (1983). Richard Chamberlain, Rachel Ward. Part 2. (Part 1, Sun., Jan. 6, 8 p.m.; Part 3, Tue., Jan. 8, 9 p.m.; Part 4, Thu., Jan. 10, 8 p.m.) (cc)
⑬ American Playhouse: Pudd'n Head Wilson (cc)
㉑ Following the Tundra Wolf
㉛ NYU Broadcast
Ⓢ Movie: The White Buffalo
Ⓦ Movie: Deadly Force

9:30
② Newhart
㉛ Looking East

10:00
② Cagney & Lacey
⑤ ⑪ News
㉑ Keith Jarrett Last Solo
㉛ Live From Chicago Fest
Ⓗ Movie: The Outsiders
Ⓝ Movie: King of Hearts

10:30
⑪ News
⑬ Ballad of an Unsung Hero

11:00
② ④ ⑦ News
⑤ Taxi
⑨ Phil Silvers
⑪ Odd Couple
⑬ MacNeil/Lehrer Newshour
Ⓢ Movie: Pretty Maids All in a Row
Ⓦ Movie: Bon Appetit

11:30
② Simon & Simon
④ Best of Carson
⑤ Charlie's Angels
⑦ Nightline
⑨ Burns and Allen
⑪ Honeymooners
㉑ Latenight America
Ⓗ Movie: Zelig

12 MIDNIGHT
⑦ Eye on Hollywood
⑨ Hawaii Five-O
⑪ Star Trek
⑬ Butterflies
Ⓝ Movie: Lies My Father Told Me

12:15
Ⓦ Movie: Next Year If All Goes Well

12:30
② McMillan & Wife
④ David Letterman
⑤ Special: Success! Financial investment seminar.
⑦ Entertainment Tonight

12:35
Ⓢ Movie: Tough Enough

12:55
Ⓗ Hank Williams: The Show He Never Gave

1:00
⑦ Movie: The Take (1974). Billie Dee Williams, Eddie Albert.
⑨ The Saint
⑪ Twilight Zone

1:30
④ News
⑤ Hogan's Heroes
⑪ News

2:00
② News
④ TBA
⑤ Get Smart
⑨ Joe Franklin
⑪ Movie: Blondie's Hero (1950). Penny Singleton, Arthur Lake.
Ⓦ Movie: Monty Python's the Meaning of Life

2:15
Ⓢ Movie: Incubus

2:25
Ⓗ Movie: 10 to Midnight

2:30
④ Sally Jessy Raphael
⑤ Best of Midday

3:00
④ Candid Camera
⑨ Movie: Brute Force (1947). Burt Lancaster, Hume Cronyn.

3:30
④ Treasure Hunt
⑤ Off the Set
⑪ One Step Beyond

3:45
Ⓦ Movie: Deadly Force

3:50
Ⓢ The Singing Princess

4:00
④ Here's Lucy
⑪ Abbott and Costello

4:10
Ⓗ Movie: The Outsiders

4:30
④ Here's Lucy
⑪ Biography

5:00
④ Here's Lucy
⑨ News
⑪ Life of Riley

5:30
④ Twenty-Minute Workout
⑦ Morning Stretch
⑨ Joe Franklin
⑪ News
Ⓢ Robin Hood

Tue., Jan. 8

6:00
② ④ ⑦ News
⑤ Three's Company
⑨ Hart to Hart
⑬ New Jersey Nightly News
㉑ The Medicated Generation
Ⓗ Movie: The Pirates of Penzance
Ⓢ Movie: The Real Glory

6:30
⑤ One Day at a Time
⑬ Nightly Business Report
㉑ How to Play the Piano Despite Years of Lessons (Lesson Four)
㉛ News From City Hall City Comment

7:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ Dallas
⑬ MacNeil/Lehrer Newshour
㉑ Doctor Who
㉛ All About TV
Ⓦ Movie: Losin' It

7:30
② Wheel of Fortune
④ Family Feud
⑤ All in the Family
⑦ Entertainment Tonight
⑪ News
㉑ Nightly Business Report
㉛ Colorsounds

8:00
② Jeffersons
④ A-Team
⑤ P.M. Magazine
⑦ Three's a Crowd (cc)
⑨ News 9: Prime Time
⑪ Movie: Rascal Dazzle (1981). Jerry Lewis narrates this feature-length Little Rascals film.
⑬ Nova (cc)
㉑ I Can Jump Puddles, Part 8
㉛ Mothers by Daughters
Ⓗ Elvis: One Night With You
Ⓝ Movie: Despair
Ⓢ Paper Chase—The Second Year

8:30
② Alice
⑤ Rituals
⑦ Who's the Boss (cc)
⑨ Movie: The Thing With Two Heads (1972). Ray Milland, Rosie Grier.

9:00
② Movie: Night Shift (1982). Henry Winkler, Michael Keaton. A timid Wall St. analyst gets more than he bargained for when he iakes a moonlighting job in the NYC morgue.
④ Riptide
⑤ Special: Elvis Memories
⑦ Movie: The Thorn Birds (1983) Richard Chamberlain, Rachel Ward. Part 2 (Part 1, Sun., Jan. 6, 8 p.m.; Parts 2 & 3, Mon. & Tue., Jan. 7 & 8, 9 p.m.; Part 4, Thu., Jan. 10, 8 p.m.). (cc)
⑬ Frontline (cc)
㉑ Masterpiece Theatre: The Jewel in the Crown (cc)
㉛ Josh Gingold: A Musical Life
Ⓗ Movie: Tender Mercies
Ⓢ Elvis Presley's Graceland
Ⓦ Movie: Angelo, My Love

9:30
㉛ Non-Fiction Television

10:00
④ Remington Steele
⑤ ⑪ News
⑬ Disappearing World
㉑ Air Force One: The Planes and the Presidents
Ⓝ Movie: The Harder They Come
Ⓢ Movie: The Man Who Wasn't There

10:30
⑪ News
㉛ Creativity With Bill Moyers
Ⓗ Video Jukebox

11:00
② ④ ⑦ News
⑤ Taxi
⑨ Phil Silvers
⑪ Odd Couple
⑬ New Jersey Governor's State of the State Message

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SOLUTIONS TO LAST WEEK'S PUZZLES

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TELEVISION

㉑ International Edition
Ⓗ Movie: Cross Creek
Ⓦ Movie: Titillation

11:30
② Fall Guy
④ Tonight
⑤ Charlie's Angels
⑦ Nightline
⑨ Burns and Allen
⑪ Honeymooners
㉑ Latenight America

12 MIDNIGHT
⑦ Eye on Hollywood
⑨ Hawaii Five-O
⑪ Star Trek
⑬ MacNeil/Lehrer Newshour
Ⓝ Movie: Rent Control
Ⓢ Movie: 10 to Midnight

12:30
② Columbo
④ David Letterman
⑤ Starsky and Hutch
⑦ Entertainment Tonight
Ⓦ Movie: Get Crazy

1:00
⑦ Movie: Valley of Mystery (1967). Richard Egan, Peter Graves.
⑨ The Saint
⑪ Twilight

1:05
Ⓗ Movie: Hysterical

1:30
④ News
⑤ Hogan's Heroes
⑪ News

1:50
Ⓢ Movie: The Fifth Floor

2:00
② News
④ TBA
⑤ Movie: Perfect Friday (1970). Ursula Andress, Stanley Baker.
⑨ Joe Franklin
⑪ Movie: Beware of Blondie (1951). Penny Singleton, Arthur Lake.
Ⓦ Movie: My Tutor

2:30
④ Sally Jessy Raphael

2:40
Ⓗ Movie: The Pirates of Penzance

3:00
④ Candid Camera
⑨ Movie: Two Rode Together (1961). James Stewart, Richard Widmark.

3:20
Ⓢ Movie: Gregory's Girl

3:30
⑤ Treasure Hunt
⑪ One Step Beyond

3:45
Ⓦ Movie: Angelo, My Love

4:00
④ Here's Lucy
⑤ MedSat
⑪ Abbott and Costello

4:30
④ Here's Lucy
⑤ EyeSat
⑪ Biography

4:40
Ⓗ Elvis: One Night With You

4:50
Ⓢ Movie: Revenge of the Nerds

5:00
④ Here's Lucy
⑨ News
⑪ Life of Riley

5:30
④ Twenty-Minute Workout
⑦ Morning Stretch
⑨ Joe Franklin

Weekend, Jan. 5-6

Sat., Jan. 5

6:00
② Patchwork Family
④ Carrascolendas
⑤ Pattern for Living
⑪ Wall Street Journal
Ⓗ Movie: Champions (cc)

6:30
④ Sonrisas
⑤ Insight
⑪ Wild Kingdom
Ⓢ Movie: The Prince and the Pauper

7:00
④ Vegetable Soup
⑤ World Tomorrow
⑦ Davey and Goliath
⑨ News
⑪ Tom and Jerry

7:30
② Kidsworld
④ Kidalittles
⑤ Wonderama
⑦ Little Prince
⑨ Newark and Reality
⑪ Pink Panther
⑬ MacNeil/Lehrer

8:00
② Shirt Tales
④ Snorks
⑤ Movin' On
⑦ Superfriends
⑨ Christopher Closeup
⑪ Voltron
Ⓗ Movie: The Wilderness Family

8:30
② Get Along Gang
④ Pink Panther & Sons
⑦ Superfriends
⑨ Meet the Mayors
⑪ Josie and the Pussycats
⑬ Wall $treet Week
Ⓢ Movie: Vengeance Valley

9:00
② Jim Henson's Muppet Babies
④ Smurfs
⑤ Star Search '85
⑦ Mighty Orbots
⑨ Nine on New Jersey
⑪ Hee Haw
⑬ McLaughlin Group

9:30
② Dungeons and Dragons
⑦ Turbo Teen
⑨ Davey and Goliath
⑬ Congress: We, the People (cc)

10:00
② Bugs Bunny/Road Runner
⑤ Saturday Morning
⑦ Dragon's Lair
⑨ Championship Wrestling
⑪ Soul Train
⑬ Firing Line
Ⓗ Inside the NFL
Ⓢ Movie: Intruder in the Dust

10:30
④ Alvin and the Chipmunks
⑦ New Scooby-Doo Mysteries

11:00
④ Kidd Video
⑦ Scary Scooby Funnies
⑨ Hardy Boys/Nancy Drew Mysteries
⑪ International All-Star Wrestling
⑬ Tony Brown's Journal
Ⓗ Movie: The Pirates of Penzance
Ⓦ Movie: Rumble Fish

11:30
② Pryor's Place
④ Mr. T
⑦ Littles
⑬ Open Mind
Ⓢ Movie: Octopussy (cc)

12 NOON
② Saturday Supercade
④ Spider-Man and His Amazing Friends
⑤ Special: Tatum: Pro Skiing
⑦ Weekend Specials (cc)
⑨ Voyagers!
⑪ Big East Basketball: Boston College vs. Georgetown
⑬ Frontline
㉑ Gourmet Cooking

12:30
④ Incredible Hulk
⑤ Special: The Pilot
⑦ American Bandstand
㉑ A Wok Thru China

1:00
② Basketball: North Carolina State vs. Kentucky and Oregon State vs. Univ. of Washington (Split Coverage)
④ Super Chargers
⑤ Fame
⑨ Hockey: Rangers vs. Boston Bruins
⑬ Now Tell Us All About the War
㉑ Great Chefs of New Orleans
Ⓗ Not *Necessarily* the News
Ⓦ Movie: The Adventures of Marco Polo

1:30
④ NFL Week in Review
⑦ New York Hot Tracks
㉑ Square Foot Gardening
Ⓗ Movie: Hysterical

2:00
④ Tennis: AT & T Challenge of Champions
⑤ Starsky and Hutch
⑪ Movie: Phantasm (1979). Michael Baldwin.
⑬ On the Money (cc)
㉑ Motorweek
Ⓢ Randy Newman

2:30
⑦ Greatest Sports *Legends*
⑬ This Old House (cc)
㉑ Gourmet Cooking

3:00
② College Football: East-West Shrine Game
⑤ Movie: The Young Master (1978). Jackie Chan.
⑦ Professional Bowlers Tour
⑬ A Day in the Life of Hawaii
㉑ A Wok Thru China
Ⓗ Red Skelton's Funny Faces III
Ⓢ Movie: Lovesick
Ⓦ Movie: Beyond Reasonable Doubt

3:30
⑨ News
㉑ Great Chefs of New Orleans

4:00
④ Football: Hula Bowl
⑨ Misadventures of Sheriff Lobo
⑪ Lifestyles of the Rich and Famous
⑬ Dance in America: Balanchine (cc)
㉑ This Old House (cc)
Ⓗ Movie: Oh God! Book II

4:30
⑦ Wide World of Sports
㉑ Motorweek

5:00
⑤ Mission: Impossible
⑨ Top 40 Videos
⑪ Twilight Zone
㉑ Making of Mankind
Ⓢ Movie: The Prince and the Pauper
Ⓦ Movie: Man on a Tightrope

5:30
⑪ Puttin' On the Hits

6:00
② Channel 2 The People
④ ⑦ News
⑤ Blue Knight
⑨ Battlestar Gallactica
⑪ Star Trek
⑬ Nature (cc)
㉑ Second Home
Ⓗ Movie: The Wilderness Family

6:30
② ④ ⑦ News

7:00
② News
④ Prime of Your Life
⑤ Too Close for Comfort
⑦ Special: Menudo: A Personal Portrait
⑨ News 9: Weekend
⑪ Dance Fever
⑬ Family Classics: Tom Brown's School Days
㉑ Inside Albany
㉛ Washington Week in Review
Ⓢ Robin Hood
Ⓦ Movie: The Lords of Discipline

7:30
② Muppets
④ Fight Back
⑤ Archie Bunker's Place
⑨ Movie: TBA
⑪ At the Movies
⑬ Wild America (cc)
㉑ Wall $treet Week
㉛ European Journal

8:00
② Airwolf
④ Diff'rent Strokes
⑤ Movie: The Search (1948). Montgomery Clift.
⑦ T.J. Hooker (cc)
⑪ Movie: Alice Doesn't Live Here Anymore (1975). Ellen Burstyn.
⑬ Nature of Things (cc)
㉑ Wonderworks (cc)
㉛ Hello Jerusalem
Ⓗ Elvis
Ⓝ Movie: L'Age D'Or
Ⓢ Movie: Octopussy (cc)

8:30
④ Double Trouble

9:00
② Mike Hammer
④ Gimme a Break
⑦ Love Boat (cc)
⑬ Film on Film
㉑ Heritage: Civilization and the Jews (cc)
㉛ Live From Chicago Fest

🅗 **Movie:** Champions (cc)
🅝 **Movie:** Blockade
🅦 **Movie:** Sudden Impact

9:30
❹ Spencer

10:00
❷ Cover Up
❹ Partners in Crime
❺ News
❼ Finder of Lost Loves (cc)
⓫ News
⓭ Sneak Previews
㉑ Frontline (cc)
㉛ German Professional Soccer
🅢 Paper Chase

10:30
❺ Black News
❾ In Search Of
⓫ Wall Street Journal Report
⓭ **Movie:** The Great McGinty (1940). Brian Donlevy, Muriel Angelus.
🅝 **Movie:** Going Hollywood

11:00
❷ ❹ ❼ News
❺ **Movie:** Inside Moves (1980). John Savage.
❾ Burns and Allen
⓫ Tales From the Darkside
🅗 Not *Necessarily* the News
🅦 **Movie:** Sweet Alice

11:30
❹ Saturday Night Live
❼ News (cc)
❾ Racing From Yonkers
⓫ Honeymooners
🅗 **Movie:** The Omen
🅢 **Movie:** The World Is Full of Married Men

11:45
❷ Sports People
❼ **Movie:** What's Up, Doc? (1972). Barbra Streisand, Ryan O'Neal.

12 MIDNIGHT
❷ **Special:** The News That Rocked '84
❾ WWF All-Star Wrestling
⓫ Puttin' on the Hits
🅝 **Movie:** Scarface

12:30
⓫ One Step Beyond
🅦 **Movie:** Peaches 'n' Cream

1:00
❹ Rock-n-America
❾ **Movie:** So Sad About Gloria (1974). Dean Jagger, Lori Sanders.
⓫ At the Movies

1:07
❷ Music Magazine

1:15
❺ **Movie:** The Medusa Touch (1978). Richard Burton, Lee Remick.

1:30
⓫ News
🅗 **Movie:** Oh God! Book II
🅢 **Movie:** Lovesick

1:37
❷ **Movie:** Nightmare at Pendragon's Castle (1978). Vincent Baggetta.

1:45
🅦 **Movie:** Rumble Fish

2:00
❹ Gavin/Lott
⓫ **Movie:** Macho Callahan (1970). David Janssen, Jean Seberg.

2:30
❹ **Movie:** Svengali (1931). John Barrymore.

2:45
❼ **Movie:** The Flim Flam Man (1967). George C. Scott, Michael Sarrazin.

3:00
❾ **Movie:** Carry on Cleo (1965). Amanda Barrie.

3:08
❷ **Movie:** The Long Way Home (1975). Glenn Ford.

3:10
🅗 **Movie:** Hysterical
🅢 Randy Newman at the Odeon

3:30
🅦 **Movie:** O'Hara's Wife

4:00
⓫ Abbott and Costello

4:30
⓫ Biography
🅢 Robin Hood

4:45
🅗 Elvis: One Night With You

4:53
❷ **Movie:** Get Christie Love (1975). Theresa Graves, Henry Guardino.

5:00
❾ News
⓫ Life of Riley

5:30
❾ Point of View
⓫ News

5:50
❺ Time for Timothy

Sun., Jan. 6

6:00
❾ New Jersey Report
⓫ Wall Street Journal Report
🅗 Video Jukebox
🅢 Jack Frost

6:30
❷ Kidsworld
❹ Agriculture USA
❺ Black News
❼ ⓫ Christopher Closeup
❾ News
🅗 The Great Whales

6:45
⓫ Davey and Goliath

7:00
❷ Hot Fudge
❹ Joy of Gardening
❺ Hour of Power (cc)
❼ Faith for Today
❾ Hispanic Horizons
⓫ Old Time Gospel Hour
🅢 **Movie:** The Hound of Notre Dame

7:30
❷ Channel 2 the People
❹ Journey to Adventure
❼ This Is the Life
❾ TBA
⓭ Sesame Street (cc)
🅗 Monsters, Madmen, and Machines

8:00
❷ Way to Go
❹ Here's Lucy
❺ Jimmy Swaggart
❼ Insight
❾ Terry Cole-Whittaker
⓫ Frederick K. Price

8:30
❷ For Our Times
❹ Today in New York
❼ World of Photography
❾ Day of Discovery
⓭ Mister Rogers' Neighborhood
🅗 **Movie:** The Lucky Star

9:00
❷ Sunday Morning
❹ Kids, Inc.
❺ **Special:** Leukemia Telecast
❼ Tiempo
❾ Oral Roberts
⓫ Jackson Five
⓭ Sesame Street (cc)
🅢 **Movie:** Witches' Brew

9:30
❹ Positively Black
❼ Wildlife Adventure
❾ Point of View
⓫ Voltron

10:00
❹ Essence
❼ Safari to Adventure
❾ Sunday Mass
⓫ Transformers
⓭ Voyage of the Mimi (cc)

10:30
❷ Face the Nation
❹ Visiones
❼ Entertainment This Week
❾ That's the Spirit
⓫ Three Stooges
⓭ Family Classics: Tom Brown's School Days
🅗 Champions on Ice

11:00
❷ Taking Advantage
❹ First Estate
❾ Make Peace With Nature
⓫ **Movie:** The Wistful Widow of Wagon Gap (1948). A & C.
⓭ Wonderworks (cc)
🅢 **Movie:** A Midsummer Night's Sex Comedy

11:30
❷ Newsmakers
❹ News 4orum
❼ This Week
❾ Rex Humbard
🅗 Fraggle Rock
🅦 **Movie:** Scarface

12 NOON
❷ NFL Today (Tentative Time)
❹ Meet the Press
❾ Robert Schuller (cc)
⓭ Why in the World
㉑ The Art of Haiti
🅗 **Movie:** Without a Trace

12:30
❷ **NFL Football:** National Football Conference Championship Game (Tentative Time)
❹ NFL '84

❼ Sportsbeat
⓫ **Movie:** Under the Yum Yum Tree (1963). Jack Lemmon, Carol Lynley.
㉑ The Medication Generation
🅢 Paper Chase

1:00
❹ **Football:** AFC Championship Game
❺ **Movie:** The Blob (1958). Steve McQueen.
❼ Like It Is
❾ **Movie:** The Night Visitor (1971). Max Von Sydow, Liv Ullman.
⓭ Currents
㉑ Harry S. Truman "Plain Speaking"

1:15
🅦 **Movie:** Nate and Hayes

1:30
⓭ Agronsky & Co.
🅢 **Movie:** Our Mother's House

2:00
❼ Eyewitness News Conference
⓭ Bits and Bytes
㉑ Long Island Sports Network
🅗 Video Jukebox

2:30
❼ **Movie:** Pardners (1956). Dean Martin, Jerry Lewis.
⓫ **Movie:** The Notorious Landlady (1962). Jack Lemmon, Kim Novak.
⓭ Innovation
🅗 **Movie:** Amityville: The Demon

2:45
❺ **Movie:** Butch Cassidy and the Sundance Kid (1969). Paul Newman, Robert Redford.

3:00
❾ **Movie:** The Night the City Screamed (1980). Raymond Burr.
⓭ Nova (cc)
🅦 **Movie:** Harry Tracy

3:30
🅢 Sweeney Todd

4:00
❹ NFL '84
❼ **Movie:** Boeing, Boeing (1965). Tony Curtis.
⓭ Live From the Met: Verdi's Aida. Featuring Leontyne Price.
㉑ Matinee at the Bijou
🅗 **Movie:** The Year of Living Dangerously

4:30
❹ TBA

5:00
❹ TBA
❺ Fame
❾ Buck Rogers
⓫ **Movie:** The Prisoner of Second Avenue (1974). Jack Lemmon, Anne Bancroft.
🅦 **Movie:** A Minor Miracle

5:30
❹ NFL Pro Magazine
㉑ Second Home

6:00
❹ ❼ News
❺ **Movie:** Point Blank (1967). Lee Marvin, Angie Dickinson.
❾ Battlestar Galactica
🅗 Coming Attractions
🅢 **Movie:** Witches' Brew

6:30
❷ ❹ ❼ News
㉑ Adam Smith's Money World
🅗 The Great Whales

7:00
❷ 60 Minutes
❹ Silver Spoons
❼ Ripley's Believe It or Not (cc)
❾ Switch
⓫ Solid Gold
㉑ Inside Albany
🅦 **Movie:** Say Amen, Somebody

7:30
❹ Punky Brewster
㉑ McLaughlin Group
🅗 Fraggle Rock

8:00
❷ Murder, She Wrote
❹ Knight Rider
❺ Star Search '85
❼ **Movie:** The Thorn Birds (1983). Richard Chamberlain, Rachel Ward. The forbidden love of a priest and a strong-willed young girl is at the center of this epic of an Australian family dynasty. Part 1 (Parts 2 & 3, Mon. & Tue., Jan. 7 & 8, 9 p.m.; Part 4, Thu., Jan. 10, 8 p.m.) (cc)
❾ Straight Talk
⓫ Lifestyles of the Rich and Famous
⓭ Nature (cc)
㉑ A Day in the Life of Hawaii
㉛ Mothers by Daughters
🅗 **Movie:** Sudden Impact (cc)
🅝 **Movie:** The Bishop's Wife
🅢 **Movie:** Scarface (cc)

9:00
❷ Crazy Like a Fox
❹ **Movie:** TBA
❺ **Special:** Success!
❾ New Jersey Report
⓫ Lou Grant
⓭ Masterpiece Theatre: The Jewel in the Crown (cc)
㉑ **Movie:** For the Love of Mary (1948). Deanna Durbin, Edmond O'Brien.
㉛ Jimenez and the Rose Tattoo
🅦 **Movie:** Richard Pryor . . . Here and Now

9:30
❾ Nine on New Jersey
㉛ Eye on Dance

10:00
❷ Trapper John, M.D.
❺ ⓫ News
❾ Meet the Mayors
⓭ Adam Smith's Money World

㉛ Second Home
🅗 **Movie:** Without a Trace
🅝 **Movie:** Aguirre, the Wrath of God

10:30
❺ Sports Extra
❾ New Jersey People
⓫ From the Editor's Desk
⓭ Monty Python

11:00
❷ ❹ ❼ News
❺ Off the Set
❾ World Tomorrow
⓫ Odd Couple
⓭ Metrocosms
🅢 Brothers (cc)
🅦 **Movie:** Boarding School

11:30
❺ David Susskind
❼ News (cc)
❾ It Is Written
⓫ Honeymooners
🅢 Best of Bizarre (cc)

11:45
❷ Eyewitness Sports Special

12 MIDNIGHT
❷ Barnaby Jones
❹ George Michael's Sports Machine
❼ **Movie:** The Zampires (1968). Gordon Scott.
❾ Jimmy Swaggart
⓫ Star Trek
🅝 **Movie:** I Married a Shadow
🅢 **Movie:** A Midsummer Night's Sex Comedy

12:05
🅗 **Movie:** Amityville: The Demon

12:30
❹ Greatest American Hero

12:45
🅦 **Movie:** Scarface

1:00
❷ Barnaby Jones
❾ Israel Special
⓫ Tales From the Darkside

1:30
❹ America's Choice
⓫ News
🅢 **Movie:** Trading Places (cc)

1:45
❼ **Movie:** It's Alive (1969). Tommy Kirk.
🅗 **Movie:** One Flew Over the Cuckoo's Nest

2:00
❾ The Saint
⓫ **Movie:** They Call Me Trinity (1972). Farley Granger, Terence Hill.

2:30
❹ Visiones
🅦 Sweeney Todd

3:00
❹ First Estate
❾ **Movie:** Stormy Weather (1943). Bill Robinson, Lena Horne.

3:30
🅢 Sweeney Todd

4:05
🅗 **Movie:** The Lonely Lady

4:30
⓫ Biography

5:00
❾ News
⓫ Life of Riley

5:30
❼ Morning Stretch
❾ Joe Franklin
⓫ News

5:40
🅗 Video Jukebox

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Antiques Expo, Jan. 12-13—250 exhibits, all for sale. Americana, deco, fine art, decorator pieces, porcelains, jewelry, vintage fashions. Passenger Ship Terminal. 55th St./12th Ave. 10-6. Admission $4.

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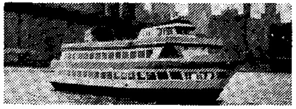

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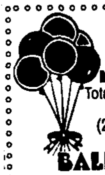

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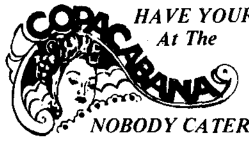

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Box Number

I'm 38, White, Male, Christian—6', 185 lbs., not extremely athletic but healthy and seek a lady to share friendship and romance. Photo/number. NYM H498.

Seek Leggy Lady—Sense of humor, late twenties or early thirties, good health, non-smoker and no drugs, not stuck on trappings but capable of appreciating quality, yearning for meaningful friendship and ready for more. If this fits you, we must meet, WASPish executive/entrepreneur, successful, very young forty, European background, workaholic, but very much missing his perfect match. NYM B716.

Shy, Sensitive, Successful—Businessman, tall and Jewish seeks attractive, slim and trim, bright, family-oriented female, 25-30. NYM H714.

Sincere Jewish Doctor—Are you tired of men with bloated egos and impatient libidos? Are you skeptical about meeting through the personals? Then please have the courage to write to this highly successful, 35-year-old medical psychologist and entrepreneur. I'm 5'11", slim, and considered handsome. More importantly, others judge me to be warm, sensitive, romantic, altruistic and capable of great love and devotion. I'd love to hear from you if you are a highly-educated, emotionally mature woman, 27-34, interested in a relationship leading to marriage. NYM H594.

Warm, Intelligent, Funny—Good-looking, classy man, would like to meet bright-eyed, bushy tailed, playful, intelligent woman, probably thirtyish, give or take. Object: happy man and woman and a family. Photo, phone. NYM H708.

Ad Agency President, Male—Attractive, exciting, interesting, wealthy, different and unique, great sense of humor seeks slim, intelligent, attractive, interesting and successful woman, 26-32, for important relationship. Please submit photo, bio, phone. NYM E451.

Pretty, Slender, Warm—Witty, Jewish female, 37. I'm kind, caring and compassionate and would like to share my enjoyment of theater, movies, art and sports events with attractive, Jewish male, 35-50. Photo/phone/note. NYM H639.

Lovely To Look At—Delightful to know. Professional female seeks music lover, sensitive, Jewish, 50 plus. NYM H640.

A Doctor I Am Not—But I am 45, athletic, well-built, handsome, educated. I enjoy cooking, music, theater. Looking for a slim, attractive woman, 29-38. Photo, bio and phone. NYM H642.

Feminine, Pretty Blonde WASP—Seeks fun-loving, NJ/NY gentleman with high standards, 35-48. NYM H645.

Best Of The West—Houston heartbreaker, smart, successful, sexy, fair, female, funny, 40, looking for a hero in a white hat. NYM H646.

Vivacious, Fun-Loving—Blue-eyed blonde, successful, Jewish female, warm, intelligent, outgoing seeks attractive male, 28-34, who is witty, affectionate, has integrity, loves animals. NYM H647.

NJ Saleswoman—Slim, pretty, early 40's, happy, Jewish, financially secure seeks same in Jewish man to 52. NYM H648.

Dark-Eyed Rubens Beauty—PhD psychologist, Jewish, 36, caring, passionate, seeks non-Reaganite man for lasting relationship. NYM H707.

The Only Thing I Want—For the new year, beyond continued health, wealth, family, friends, is you. You are a man around 60 (give or take some years), tall, fun, educated, unmarried, nice and nice-looking, and eager for the main thing in life that counts: the love between a man and a woman. I am 5'6", a widow, a writer, live in Manhattan, and await you breathlessly. NYM J140.

Successful, Manhattan Jewish Male—42, who enjoys skiing, dining, dancing, classical music seeks exclusive relationship leading to marriage. NYM H651.

Warm, Spontaneous Woman—Slender, attractive and successful professional, with varied interests, enjoys both laughter and serious conversation, seeks man in 50's or 60's with similar qualities. NYM H652.

Attractive, Professional Male—Very successful, outgoing, 6', mid 40's. Seeks caring, intelligent, attractive female, 30-45. Photo/phone. PO Box 173H, Scarsdale, NY 10583.

Fit, Forties, Fair—Lady who has almost seen it all, seeks fit, fifties man to show her the rest of it. We are both above average in looks, affluence, careers, caring, culture and integrity. Our multidimensional interests include outdoor sports, travel, the arts, good friends, good food, dancing. Photo, bio, please. NYM B798.

Part-Time Ballet Dancer—Full-time attorney seeks sincere, Jewish man under 40. I am 33, pretty, warm, left-of-center, Jewish; love the theater. Please write, I'll answer. NYM B799.

Creative, Sincere, Open—5'7", Jewish woman, 25, intelligent, attractive, ready to share. Seeks mature, serious-minded, bright Jewish man, 26-32, with good capacity for fun. One who likes doing, but also values being. Non-smoker. Bio/phone/photo. NYM E445.

Wanted—Alive and beautiful, size 5 lady, 25-40, into cuddling, international traveling, fine restaurants and lots of old-fashioned fun to share some exclusive times with a good-looking, Italian-American gentleman who has done very well for himself in the past 41 years. I'm 5'9", 170, fit, would be delighted to meet that special lady for dating, serious relationship. Photo/phone/bio a must. NYM H654.

Black Male—University professor, 56, divorced, financially secure. Seeks professional black or Latin female, 38-50, for friendship. NYM H725.

Retired, Professional Lady—60, very attractive, 5'8", youthful brunette, 150 lbs., non-smoker, non-drinker, very well-traveled, a doer and a goer, many interests: museums, dining out, ballet, theater, etc., non-religious Jewish, financially secure, own home, caring, warm, sincere. Seeks male counterpart with a zest for living, traveling, financially secure for a lasting relationship. NYM J129.

Cultivated, Attractive, Unusual— European sportsman, 30's, seeks athletic lady, body-aware (dance, aerobics, sports). NYM H744.

Beautiful MBA—Extraordinary, 28, Jewish, Ivy Leaguer wants to share adventures and feelings with a handsome, successful man. Photo/bio/phone. NYM B801.

I'm A Unique Woman—50 going on 35, successful entrepreneur, attractive, sensitive, witty, looking for a special, dynamic, spontaneous, emotionally and financially secure guy to share life's tender, exciting moments. Phone, please. NYM H650.

NJ Sun Lover—Good-looking, 38, trim, athletic, blue-eyed, sensual, Leo male who loves the sun, beach, travel, NYC and what life has to offer. Wishes to meet similar female for possible relationship. Photo and phone, please. NYM H653.

Anything To Get Your Attention—Slim, witty, professional Italian man, 35, seeks a gentle, considerate, slim female, 25-38. Note/phone. NYM H649.

Warm, Caring, Honest—divorced, 48-year-old sales executive, looking for bright, warm, attractive, loving woman, 36-42, who wants to share good times. Letter and photo. NYM H712.

Quality Seeking Quality—Strikingly handsome, athletic, outdoors-lover, romantic, 28, Jewish MD. Respond, you have nothing to lose, we have everything to gain. Photo, phone. NYM B800.

Professional, 36, Jewish Man—From Russia, would like to meet a warm, sincere woman, 28-36, for serious relationship. Photo/phone, please. NYM H674.

My Therapist—Put me up to this. 24-year-old Jewish woman seeks understanding, bright, streetwise, attractive male to enjoy a mutually fulfilling relationship. I'm an intelligent and attractive professional who enjoys both the fast pace of NYC living and quiet relaxing times. NYM H720.

Caring, Affectionate, Loving—Down-to-earth, Wall St. executive, 54, 6', 185 lbs, blue eyes, seeks a life of sharing with Christian lady, under 50, possessing same feelings. Prefer out of NYC area. Phone, whatever. NYM B821.

STRICTLY PERSONALS

Lovely And Loving Lady—27, Jewish, bred in NY, cultured in Europe, Wall St. career, seeks kind, successful, 28-40, man to share joys of life. Photo optional/phone a must. NYM H686.

Beautiful, Vibrant—Career woman, 48, seeking warm, healthy, creative, divorced or widowed male parent, 40's, to share NYC. No drugs. NYM J134.

A New Friend For The New Year—Very presentable WASP male professional, early 30's, living in Greenwich, CT, would like to meet an intelligent, affectionate, witty woman for friendship/romance. If you enjoy good food, conversation, dancing, sailing, country weekends, and just having a nice time doing something simple, we will be off to a good start. Let's meet in 1985. NYM H690.

European, Single, White Female—35, graduate student, very attractive, nonsmoker, non-drinker, no drugs, honest, kind, marriage-minded, seeking single, white male, well-educated, good-looking, honest, kind. Photo/phone. NYM H691.

I Have A Taste For—Things from the 30's, well-chosen words, complex people and tender emotions. Stylish, communicative, attractive woman, 37, seeks male counterpart. Replies to NYM J135.

A Consummate Man—40, trim and handsome is seeking a woman who possesses a positive self-image; is petite, slim, earthy, adorable, career-minded, happy and ready for a total relationship. I've discarded my "divorced male mentality," experience much joy in my life, and I'm ready to reach out for a partner. I'll answer letters accompanied by a photo. NYM H697.

Hello, Happy Holidays—A warm, sane, professional man, 38, Jewish wants to meet a bright, very pretty, professional woman, 27-36, hoping for real relationship. Letter/photo optional. NYM H700.

A Woman—Of infinite grace, charm, wit and accomplishment, Jewish, divorced, psychiatrist would like to meet man, age 48-59, of comparable talent and professional accomplishments. NYM H701.

Divorced, Jewish Dentist—50, intelligent, attractive, athletic, affectionate, slim, sensitive, with a sense of humor seeks happy, slim, attractive, NYC professional woman interested in starting over. Photo/phone/note. NYM H695.

Lady—46, 5'5", slender, attractive, Jewish and well-educated. Financially secure, stable and mature. Sense of humor, warm, friendly, candid, cultured and refined. Seeks gentleman in his 50's, with similar qualities. Photo/bio. NYM H698.

Available—Male, Jewish, 1942 Model, 6', professional, no major dents, one ex-wife. Photo/phone to arrange a road test. NYM B818.

Pretty, Witty, Warm—Very feminine, petite, brunette writer. Seeks uncommonly intelligent, attractive, kind, well-bred man, early to mid 30's, for effervescent friendship that could last. Please be tall. Do send bio, photo, phone. NYM J136.

Dark-Haired Beauty—Fairly new to singles life. Very pretty, bright and spirited Manhattan professional, 37, slim and petite, would be delighted to meet an equally warm, romantic, high-achieving yet easygoing fellow, who is also interested in eventual commitment. Photo is unimportant; character and love of life are essential. NYM H705.

Strictly Personals ads continued on next page.

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Ad copy:

Use the coupon above or call (212) 880-0734. Rate is $23 per line, two-line minimum. Add $15 for NYM number. Mail to: New York Magazine, 755 Second Avenue, N.Y.C. 10017. All ads accepted at the discretion of the publisher.

STRICTLY PERSONALS

I Saw An Article—On personal ads that began: if you're too busy to find the perfect mate, too romantic to live without him. Well, that's me. I'm told I'm a knockout in all the critical categories. I'm interested in a good-looking, unattached solid citizen, 45-55, relatively problem-free, truthful, youthful, not world-weary. In other words, Bill Moyers not Joe Namath. I'm new to all this. I hope you are too. NYM B814.

Charming, Genuine, Funny—And quite handsome banker, 30, seeks intelligent, unpretentious, non-neurotic woman (23-30) possessed of natural beauty and a sense of humor. Photo, please. NYM B815.

Pretty, Brown-Eyed Lady—Black, data processing professional, successful, bright, romantic, warm, caring, positive outlook on life, in 30's, average height and weight. I enjoy cultural events and travel. I'm seeking a loving relationship with a single gentleman with a high capacity for intimacy, is successful, romantic, bright, self-confident. NYM H669.

We Will Meet—Not in a bar/singles event. We can meet now. Jewish female, 25, pretty, career-minded yet carefree, seeks man, 25-32, sensitive, romantic, fun to be with. Phone/bio. NYM H673.

Dazzling Manhattan Blonde—Slim, cultured, successful, sophisticated and unconventional, very feminine and nurturing. Wants a good man. Please be someone special, 50's-mid 60's, over 5'8", intelligent, creative, caring, successful, with a sense of the ridiculous. Personal note/phone, photo helpful. NYM H688.

Run Away With Me—Intelligent, romantic, good-looking Jewish man, 37, athletic type, committed to running life-style, seeks attractive, interesting woman with similar inclinations. NYM H671.

Classical Music Lover—39, tall, lean, handsome, Jewish-Agnostic seeks pretty female concert goer, 28-42. Any race or background is OK. NYM H670.

I Am Chic, Pretty, Petite—Jewish, 53, love cross-country skiing, seeking generous, warm, guy. NYM E449.

Health Oriented, Attractive—Bright, Long Island professional, early 40's, enjoys hiking, sports, art, theater, travel, good conversation. Seeks warm, bright, non-smoking male, 6' or taller, 40-55, to share varied experiences. Bio/photo/phone. NYM H675.

Loving, Jewish Male, 29—Self-employed, seeks Jewish, slim female, 20-32, to love, cherish. Bio, phone. NYM B813.

Jewish Male Jeweler—24, 5'6", 140, seeks Jewish lady. Phone/photo. NYM H736.

Warm, Witty, Romantic MD—Jewish, 39, 6', Manhattanite, handsome, athletic, successful. I enjoy city/country walks, tennis, conversation, ice skating. I would like to meet a charming, attractive, caring woman for a loving relationship, leading to marriage and a family. Note/phone/photo (if possible). NYM H685.

Tall, Single, Slim Male—28, enjoys country drives, movies, seeks sincere, caring female, non-smoker to share future. Photo/bio/phone. NYM H676.

Extremely Attractive—Native New Yorker, fair, blue eyes, long legs. Has everything she needs except a relaxed, sophisticated man, age 40-55, who's comfortable with himself. NYM H680.

Very Attractive Blonde—Divorced professional, NYC Jewish woman, late 40's, wants to meet an interesting, intelligent and accomplished man over 40. Note/photo/phone. NYM H677.

Make A Resolution—Begin 1985 with unique, Jewish woman. Artist/professor, pretty, blonde, slim, 5'4", 30's, seeks man of wit, class, achievement, warmth, 30-45. Photo/bio, please. NYM H660.

Engaging, Ambitious Physician—32, sensitive, handsome, Jewish; wishes to connect with feminine, sparkling, intelligent, articulate woman, 20's, as a first step to sharing/making the wildest of dreams come true. Photo, please. NYM E447.

What's The Big Deal—Answer an ad already. Really good-looking and successful Manhattan man, 27, Jewish, wants to meet a woman who is at least very close to wonderful. Photo. NYM H692.

Woman Of Substance—Successful, confident businesswoman in the fashion industry, residence in Miami and Manhattan. Tall and nicely put together, early 30's, loves sports and aerobics, vivacious, sensual, fun-loving, with sense of humor and sense of caring. Seeks creative man who loves life and wants to share, 38-50. Send bio, photo and phone. NYM H679.

Professional Male—33, seeks attractive female for romantic times. NYM H661.

Living At Risk—Beautiful actress, 31, warm, sincere, human, seeks attractive man, 34-46, mature, compassionate, financially secure, for fun and romance. Letter/phone/photo. NYM H678.

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Every Single Friend.

- Your office pal
- The new kid in town
- A friend who's divorced
- Someone ready to settle down
- Your daughter the dentist
- Your mom so attractive
- Singles who play doubles
- Those who like to stay active

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Strictly Personals Gift Certificates are available from $61 (that allows for a two-line message, plus box number) and up. Use your credit card to order over the phone. Call (212) 880-0732 and we'll mail the certificate to you—or straight to your friend. Or pick one up from *New York* Magazine,
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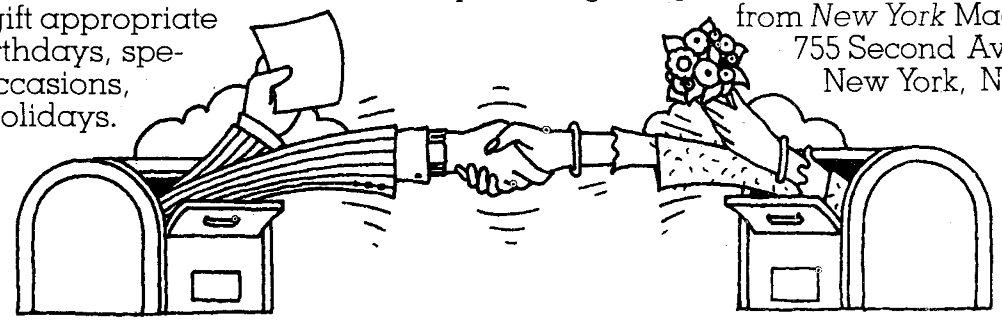


STRICTLY PERSONALS

Are You—Female, 30's, gentle, beautiful, brilliant, conservative, stable, charming, snuggly, elegant, kind, Manhattan, and ready to start a family with a successful, tall, handsome, educated, decent Jewish man, 41? NYM H723.

6'2", Eyes Blue—Handsome man, 30, 185, PhD computers, fit, no smoker, faithful, Jewish. Photo, please. NYM H734.

I'm Spunky—Cute, slim, 31, Jewish female. Non-smoker. NYM H735.

Alive And Adventurous Male—Seeks alive and adventurous female, between 25 and 35, for good fun, theater, quiet evenings, country walks and wherever your imagination takes you. Let's both gamble. Photo a must. NYM H728.

Slim, Attractive, Intelligent Woman—35, 5'7", seeks honest, warm, witty man with creative bent. Must be sharing, resilient and appreciate values, hard knocks, love and a better future. Bio/phone/photo. NYM E453.

Nice Jewish Gal—29, zaftig, with a zest for life. Looking for a gentleman to share and enjoy it with. NYM H730.

Warm, Pretty Professional—30's, oriental, loves theater, music, travel, seeks warm, sincere, cultured man for the possibility of real commitment. NYM H737

Pretty, Professional Woman—NJ, 28, Jewish, slim, pleasant. Seeks marriage-minded, professional, Jewish man, 28-40. Photo/bio. NYM H731.

Pretty, Bergen County Lady—Slim, young 40, fun, bright, professional, loves to dance, enjoys sports. Seeks successful man for a loving, lasting relationship and Fire Island summers. NYM H657.

Very Special People—Should be with very special people. Handsome, 50, successful, caring, intelligent, trim executive wishes to shape the excitement of togetherness with beautiful, bright, responsible, thoughtful, witty female in 30's. Photo essential for reply. Honesty a must. NYM B811.

Vivacious, Petite Physician—46, seeks professional man, 43-57, for romance/friendship. Note, phone. NYM H740.

Lovely, Attractive—LI widow, widely traveled, well-educated professional seeks thoughtful, caring, special man, financially secure over 52. NYM H745.

Blue-Eyed Professor—Heart of a lion, soul of a poet, 32, well-reserved, seeks non-cynical beauty, aesthetic, emotional, physical, to be touched in places we can't defend. NYM B816.

Italian Businessman, 56—Seeks refined, sophisticated lady for mutual joy and togetherness. Photo/bio/phone. NYM B817

Bright, Amusing, Caring—Slim woman, 45, likes good food and wine, long walks, travel seeks attractive, warm, intelligent man, 40-55. Photo. NYM H665.

Away Ennui!—I'd like a man with spark and wit who enjoys theater, or art, or music, or science, or likes to dance. Non-smoking widow, children grown, independent. Let's enjoy this wonderful single life! NYM H738.

Park Avenue MD—35, seeks lovely, bright, stunning lady, 22 to 32. Am good-looking, considerate, have fantastic sense of humor. Photo/phone. NYM H739.

Alive In CT—Businessman, 40, 5'9", athletic, 180 lbs., sailing, outdoors, good-looking. Like to meet woman, 28-36, (5'2"-5'8") attractive and slim, independent. Bio/photo/phone. NYM H741.

Beautiful, Enterprising Blonde—50, in love with life seeking a man of passion, humor and culture. NYM H658.

Bright, Warm, Attractive—Jewish female, 24, enjoys career, fine foods, music, theater, travel, life. Hoping to meet a caring, secure, fun-loving "mensch" who's not afraid that a relationship might lead to marriage and children. Your mom will love me. Letter, phone, photo, please. NYM H724.

Bearded Medical Editor—Free-thinker, non-striver, 5'8", slim, mid-life, Connecticut country house, seeks kindly NYC woman, any age, as pal. NYM H662.

Caring, Thoughtful, Good-Looking—Single, Jewish male, 34, enjoys tennis, exercise, Broadway shows, restaurants and conversation, seeks female, 25-30, slim, pretty, petite (5'3" or under) who enjoys same interests. Also must have great? good? fair sense of humor. Letter/phone/photo. NYM H659.

The Very Best—Are you bored with mediocrity and less than honest men? Do you have the desire and self-confidence for a one-to-one relationship based upon warmth, trust, caring, sharing, intelligence, wit, affection and fairness? Are you 30 to 40, beautiful face and figure, precious throughout? I am 50, handsome, tall, thin, elegant, extremely financially successful, emotionally sound and insist upon only spending time with the very best. Please reply with recent photo and brief bio. NYM B810.

Single White Male—39 years old, 6'-¼" tall, 176 lbs. and very handsome, with brown hair and brown eyes (and I'm not just saying this like everyone else in these ads. I mean it). I am a college graduate, and I own my own multimillion dollar business. I was hesitant in putting this ad in NYM because I am shy, believe it or not. But I am sincere, honest and sensitive. I am seeking a beautiful brunette, 21-34 years old, who has never been married, 5'2"-5'7" tall, 110-130 lbs., preferably a professional dancer (ballet). If you are as hesitant to reply to this ad as I was to place it, please respond. I will provide a photo if asked. Photo a must, phone and short bio. NYM H706.

Give To Understatement!—Jewish woman, 41, tall, attractive, well-employed, corporate but artsy, seeking stable man for healthy relationship. Humor a must; dancing a plus. Kids/pets welcome. No smoke/drugs. NYM H668.

Beautiful Slender Widow—Seeks cultured, sensitive, successful gentleman who is emotionally stable, has high ethical standards and a sense of humor for lasting relationship. I am 5'6", graceful, elegant with more than a touch of class. European-bred, multilingual, sophisticated, financially secure. A warm, sensuous, compassionate woman with a loving disposition. My interests are varied: home life, classical music, opera, art, theater, travel. You are a non-smoker, 45-60, attractive, well-built, 5'10" plus unencumbered. Please reply with recent photo, bio, phone. NYM H729.

Good-Looking Jewish Male—33, slim, blond, 5'10", runs successful family business, sharp, sincere, warm, witty. Loves old values, exercise, music, the arts, dining out, the outdoors, simple pleasures and children. If you are an attractive, Jewish female and share these values, send photo and phone. NYM E452.

If You Are Self-Assured—Highly intelligent, non-materialistic, attractive, witty, and wouldn't mind spending religious holidays in a diner, you just might find me interesting. I'm 5'7", 33, a criminal lawyer, liberal-minded with a conservative lifestyle, a brutally decent, one-woman guy. Please send photo and bio. NYM J142.

Terms Of Endearment—Natural in manner and beauty, you are a woman who frequents Bohemian cafes, have strolled winding streets in far-off lands and yearn now in your glowing 30's to build a splendid partnership. Should your terms include a strong, gentle, marriage-minded man, 41, with vision, values, dark hair and bearded good looks, send engaging note and endearing photo to NYM H663.

College Professor—44, tall, good-looking, affectionate, athletic, seeks woman, 5'5" plus, 30-45, non-smoker, who is open, honest, in touch with her feelings, for a warm, sharing relationship. Photo/note/phone. NYM H681.

Brooklyn Jewish Male—If you are lost in the lonely wilds of Brooklyn, perhaps we can bring some joy and excitement into our lives. I am 44, intelligent, professional, witty and am seeking that special woman to share life with. Quiet walks, movies, dining and mellow times turn me on. Let's try it together. NYM E446.

Florida Sun And Fun—Handsome, affectionate, romantic, sensitive, 50's executive seeks curvaceous, smiling, pretty, tennis playing, Christian lady, 30-40's, proud of your looks, financially independent, ready for a new relationship. Full photo/bio. PO Box 411, Palm Beach, FL 33480.

5'1", Eyes Of Brown—Lady loves dancing, Willie Nelson, Piaf, van Gogh, foreign films and Italian food seeks man, 40-50's, with sense of humor and joy of life. Note/phone. NYM B803.

Strictly Personals ads continued on next page.

They're getting married, getting engaged, shouting surprise, saying goodbyes, warming a house, charming a spouse, wishing happy birthday, dishing up a barbecue, toasting an anniversary, hosting a fiesta, celebrating, commemorating, glorifying. And they could be seeing *your* ad. Put New York Magazine's working classified to work for you. Call 212-880-0735.

STRICTLY PERSONALS

Successful, Established Photographer—31, white male, 6', very attractive. Likes long walks, movies, quiet evenings, concerts, traveling. Seeks thin/trim, intelligent, white female friend, 23-33. Send phone number. NYM J138.

Successful Realtor/Teacher—40, divorced, seeks slim, compassionate, stable, warm, caring, Jewish woman, single or small chilren (26-34) for best friend, marriage, children. NYM H709.

Woodstock Era, NJ Exec—Extroverted yet shy, strong yet sensitive, decisive yet willing to compromise, today's man yet very old-fashioned, spontaneous yet cautious, been there and back and shared most with many, 5'11", bearded, Jewish, athletic, self-made success but would love to fill my greatest void in '85. A lady who is loving, warm, communicative, patient, attractive, a best friend and wishes to share what life's really all about. If you feel you are ready for the same, please tell me why and I would appreciate a recent photo. Happy New Year! NYM J137.

Sultry, Jewish Artist—Warm, sensuous, cultured and successful, 30's, mom to 1, looking for compatible, Jewish man under 45. Letter, photo, phone, please. NYM B819.

You Are Woman—Smart, sane, sensual, sensible, savvy, satisfied, single, seeking non-yuppie. Send details, photo to male counterpart, 36, 5'7", eclectic professional who meets many but wants only one. NYM B820.

Slim, Professional Beauty Wanted—By corporate president; 21-31. Photo and bio necessary. NYM H710.

Black Renaissance Woman—30, Witness of Jehovah, seeks male Witness, 30-40. Photo to qualified respondents. PO Box 15314, Harrisburg, PA 17105.

Very Handsome—27-year-old, Jewish, Wall Street lawyer, 6'3", blue eyes, never married, athletic, slim. Seeking over 5'4", very attractive, career-minded, Jewish female, 22-30. No chubbies. Phone/bio a must. NYM H727.

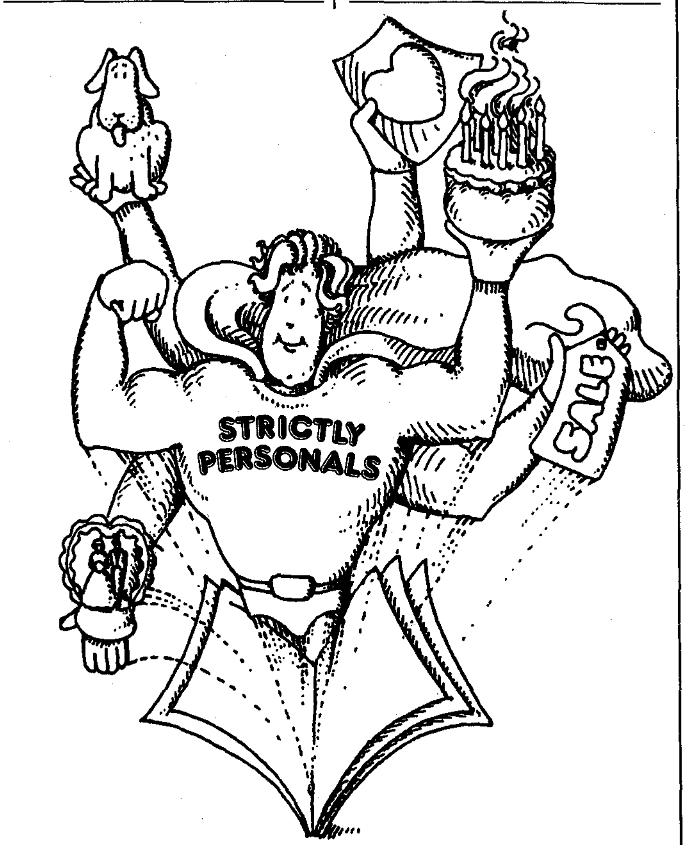
Beautiful, Successful Businesswoman—Looking for 41-51, Jewish male with city savvy, very successful, intelligent and attractive. I am athletic and vivacious, you must be able to keep up. Photo/phone/brief bio a must. NYM H711.

Earth To Starman—Affectionate, evolving, 37-year-old woman, wants to share laughter, explore the universe, create and build solid, loving relationship on planet earth. Send shooting star. NYM J139.

Sexy, Sensuous, Sensitive Woman—34, wants to settle down. If you are a single, successful, sexy, secure man and want a serious relationship and marriage, contact me. NYM H713.

Partnership Opportunity—Tall, handsome, Jewish, 27-year-old accountant and attorney-to-be; seeks bright, sophisticated, attractive, vivacious, sensitive woman, who believes that life is better in pairs. Note/phone/photo optional. NYM H717.

WASP—He 32, handsome, 6', fit, seeks natural she. PO Box 652, Glen Ridge, NJ



Bright Professional Man—Mid 50's, not bad looking, seeking pretty and intelligent lady, 30's. Photo helpful. NYM J141

I Would Like To Meet—A woman, between the ages of 35 and 40, who is looking for a serious relationship with the right man. I am warm, sincere, interesting, fun-loving, late 40's, divorced, attractive, very successful and very discriminating. I enjoy people, travel, theater, movies, sports, spontaneous humor and learning from others. If any of this strikes a responsive chord and you are both tall and very attractive, I hope you will respond. Please send a photo and tell me about yourself. NYM H726.

I Could Love—An intelligent man who knows himself, who's loving, very refined, successful and unafraid of commitment. I'm a truly beautiful woman, 44, 7 sisters graduate, open, graceful, honest, musical. Man, 42-50, please write. NYM H715

Tennis Lady—Late 40's, interested both career and family, affluent, attractive, longing for nice, interesting man, tall, athletic. Warmth and kindness much more important than looks. Please write. NYM H733.

Pretty, Pleasant, Shy—35, NY, seeks Jewish man, 32-37, marriage-minded, likes music, theater, sports. Photo, please. NYM B807.

Exuberant Jewish Psychologist—31, juggling career and not-so-trivial pursuits, seeks male counterpart to help balance my act. NYM B808.

Very Pretty, Trim Brunette—Warm, caring and fun, professional, late 30's, loves NY, arts, opera, athletics, fine dining, good talk, seeks Jewish male, professionally and financially secure, who is flexible, sharing and open. No smokers. Photo, bio. NYM B809.

Professional Sports-Minded WASP—Manhattan male, 43, seeks active, sports-minded woman, 30-40, for friendship and sharing. Phone/photo. NYM H655.

Tired Of Reading Ads—Attractive lady, teacher (tall) seeks male counterpart, 38-50, for relationship. NYM B804.

Recent Widower—Nontraditional, Jewish, retired, early 70's, healthy, hearty, vigorous with wide range of interests available. All social activity for attractive, intelligent, well-put-together, 50's, 60's, non-smoking, financially secure female. Current photo, please. PO Box 324, Hastings-On-Hudson, NY 10706.

Atlanta Lady—Sally Field-type seeks sincere, Southern gentleman. NYM B805.

Available—Tall, stunning, successful blonde lady architect, 35. NYM H719.

Let's Get Serious—Warm, attractive, bright, Jewish professional, age 30, lover of books, country bike rides, the arts, good food and friends, wants to share her life with an intelligent, caring man. NYM B802.

Medical Field Entrepreneur—Very good-looking, 26, 5'8", Jewish, slim. Intelligent, humorous, sincere. Enjoy all of the finer things in life. Seeking fun-loving, stunning lady to enjoy lasting relationship. Photo/phone/bio a must. NYM H732.

Queens Attorney—Gentle (not macho) man, athletic, youthful-48, non-smoker, 5'9", blue eyes, varied interests, seeks pleasant, bright, attractive Catholic woman (27-33) for friendship, love, marriage, and (I hope) children. NYM H721.

Very Handsome, Successful—Manhattanite, European background, Sept. '43, 5'10", seeks to meet attractive, slender woman, over 5'4", 28-36, for sharing good times. Please send short bio, phone and photo. NYM H641.

Refined And Beautiful—Professional woman in the arts seeks evolved, loving, Jewish man, artist, professional, or businessman, 40-48, for marriage, children, and dancing in the dark. Photo appreciated. NYM H644.

America's Cup Sailor—Very WASP, 6' plus with blond hair, blue eyes, early 30's, who is actively involved in the international business community and an avid non-smoker. Looking to sign on for 1985 with a distinguished lady with class, beauty, well-established, with an open mind, for a bit of life in the fast lane. Photo a must with letter. NYM B797.

Fort Lauderdale Bachelor—48, 6'3", 198, WASPy, handsome, caring, recently divorced, very successful businessman seeks bright, tall, slim, tactile, non-smoking natural beauty, 21-35. Let's have lunch and talk. I like Tschaikovsky, Burgundy, nouvelle cuisine, tropical islands and snorkeling. Please send current photo/bio/phone, mentioning your favorite things. I will reciprocate. NYM H689.

Attractive Lady—Teacher (tall) seeks man, 38-50 for relationship. NYM B822.

Sincerely Yours Always—This is me: American-Greek male; born 4-19-48, NY; college student; Long Island, New Yorker; healthy; faithful Christian; never married; want own children; kind, honorable, compassionate, respectable. You are: faithful Christian woman; never divorced; never wed or widow OK; no children; non-smoker, who'd get me to quit; affluent; attractive; age: about 21-35; healthy, happy, understanding, optimistic, true. Only with mutual attraction, love, and respect can there be a union. If you feel we may have been meant for each other, take a chance! Important: please send recent full length photo. NYM H656.

ANNOUNCEMENTS

To St. Jude—In gratitude for all past, present and future answers. Publication promised. EB, BB, EB, BB, CB.

Dominick—Glad 1984 brought you into my life. Love you always, S.C.

Ernie—Happy anniversary, happy New Year, to us in 1985 together! Love, Dodi

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Poconos, Elegant 3 Bedroom—House, 2 bath, fireplace, fully equipped, tennis, indoor pool. $1,000 month. 212-472-8732.

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The Working Classified

NEW YORK

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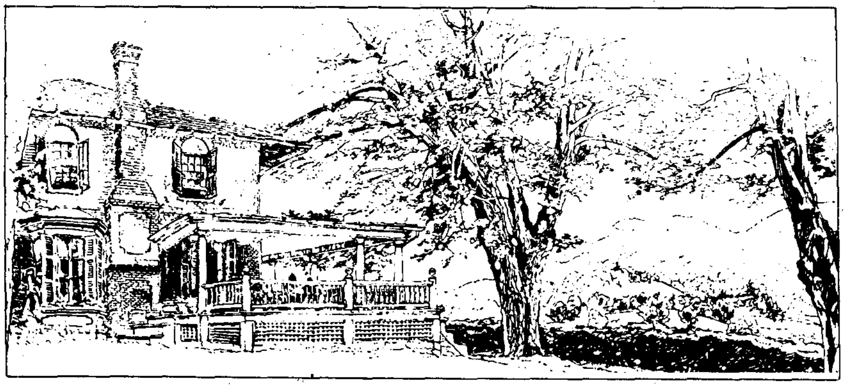
TOWN & COUNTRY PROPERTIES

Town & Country Properties is a Weekly Real Estate Section limited to Display Ads only. Display Ads are sold by the inch. **Rates effective with the January 7, 1985 issue:** one-time rate—$267.00 per inch; two-time rate—$238.00 per inch per issue; three-time rate—$220.00 per inch per issue; four-time rate—$203.00 per inch per issue. Long-term rates also available. Larger sizes available in increments of ¼ inch. **Extra $15 for NYM Box Number.** Complete rates available upon request. Check or money order must accompany ad order and be received by **January 7,** for the **January 21, 1985** issue. Phone orders accepted only with American Express, MasterCard, or Visa. Classified Department, New York Magazine, 755 Second Avenue, N.Y., N.Y. 10017; 212-880-0732. All ads accepted at the discretion of the publisher.



59th St., Central Pk So **Tower Flr**
Panoramic view of park, Art Deco furn, 1 BR, den, huge LR, 1½ bth, window kitc. Conc/Drman bldg. $650,000, maint $830.

Sunken LR, 1 BR, new micro kitc, elev/drman. $215,000, maint $502.

SOUTHAMPTON—**Country French, pool, over 1 ac, 2 blks ocean, 4 BR, 2½ bths, furn. ANXIOUS $375,000.**

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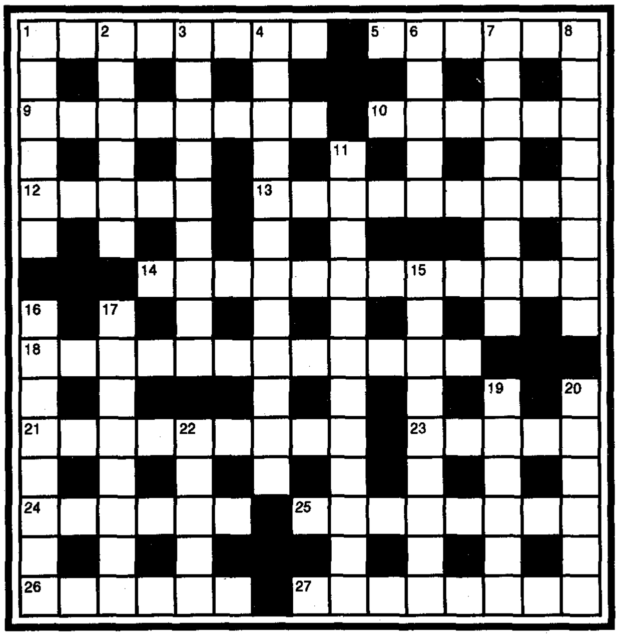
NEW YORK

The Working Classified

'SUNDAY TIMES' OF LONDON CROSSWORD

Across

1 Surrounds courtyards following certain directions. (8)
5 Moderate humour. (6)
9 Separate seed—rips out. (8)
10 Graduate meets disorderly aunt in Italy. (6)
12 It ensures that things move with a certain dispatch and class. (5)
13 It's humbling to enter a section of the underground. (9)
14 Bird, dogs, butterflies! (12)
18 Cans for cans I swop on the West Coast. (3, 9)
21 Telephone about note to little Frank concerning a new start for the store. (9)
23 Black Roman tyrant about to start get-together. (5)
24 Unusually large bouncer. (6)
25 Prohibit new quest for lavish meals. (8)
26 Indicate it's not in the river. (6)
27 Only moved up when a brief scene finished. (8)



Down

1 The physical density in twisted steel is of a certain age. (6)
2 Offhand I'd say accident victims have no ties. (6)
3 Made ineffective through past ability to do something. (9)
4 I cast a talent into a lot of water off Ireland . . . (4, 8)
6 . . . and it takes a lot of time, note, to remove all traces! (5)
7 Expressing pity, it's worthless expressed in modern British slang. (8)
8 Way to the cricket match—you may have to pass it in the car. (4, 4)
11 These dynasts sing in key—and there's only one short answer to that! (12)
15 Queen with an itch to develop some special knack. (9)
16 Credited to a writer in our time. (8)
17 How to describe the peerage? How rare! (8)
19 A deadly sin is determined by common consent. (6)
20 Drenched and drunk! (6)
22 Leave of absence from the river at the end. (5)

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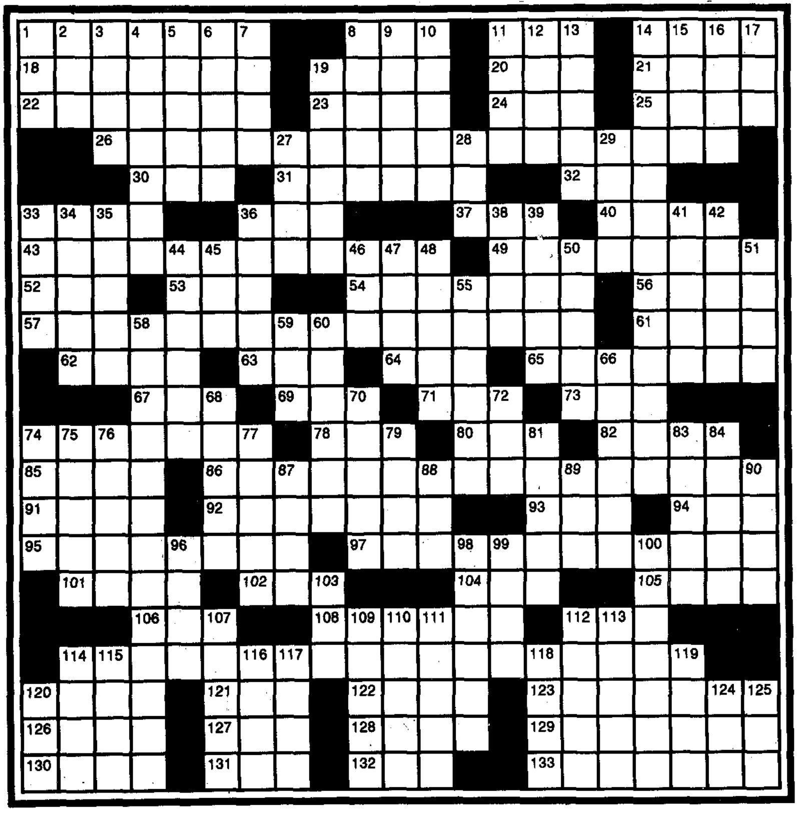
'NOVELISTS' FIRSTS': 'CUE' CROSSWORD/By Maura B. Jacobson

Across

1 Accidents
8 Position a gun
11 "—— Lazy River"
14 Mountain lion
18 Los Angeles suburb
19 Gucci or Ray
20 In medias ——
21 Toward the mouth
22 Chiefs
23 Comer's antithesis
24 Part of MoMA
25 Folklore meanie
26 Thornton Wilder's, with "The"
30 Certain tag players
31 Actress Lurene
32 Cheerleader's cry
33 Calabria coin
36 Spare bed
37 Swabbie
40 Snack
43 James T. Farrell's
49 Film executive
52 OTS grads
53 Above: poetic
54 "That's —— story"
56 Kind of palm
57 Pearl Buck's
61 Start of a cockney toast
62 Bonn offspring
63 Word with verily
64 Wolfed down
65 Gourmet's puff
67 Dem.'s opponent
69 Freudian topic
71 Bobby of hockey
73 Depot abbr.
74 Faded back
78 Tokyo, formerly
80 Coal size
82 Some paintings
85 Davis Cup captain
86 Ernest Hemingway's, with "The"
91 Affliction suffix
92 Cooked on a spit
93 "Richard ——"
94 Parisian gala
95 Signifying
97 Theodore Dreiser's
101 Shopper's bonanza
102 That, to Juanita
104 Be in arrears
105 Zaire river
106 Dangle bait
108 Virginal
112 Legate: abbr.
114 F. Scott Fitzgerald's
120 Nursery-rhyme home
121 Annie of "Oklahoma"
122 Former Cape Cod Air Force Base
123 Used crayons
126 Docking place
127 Ushered
128 Quick kiss
129 Defeat decisively
130 Ampersands
131 Peking first name
132 Malaga Mrs.
133 Sonnet finales

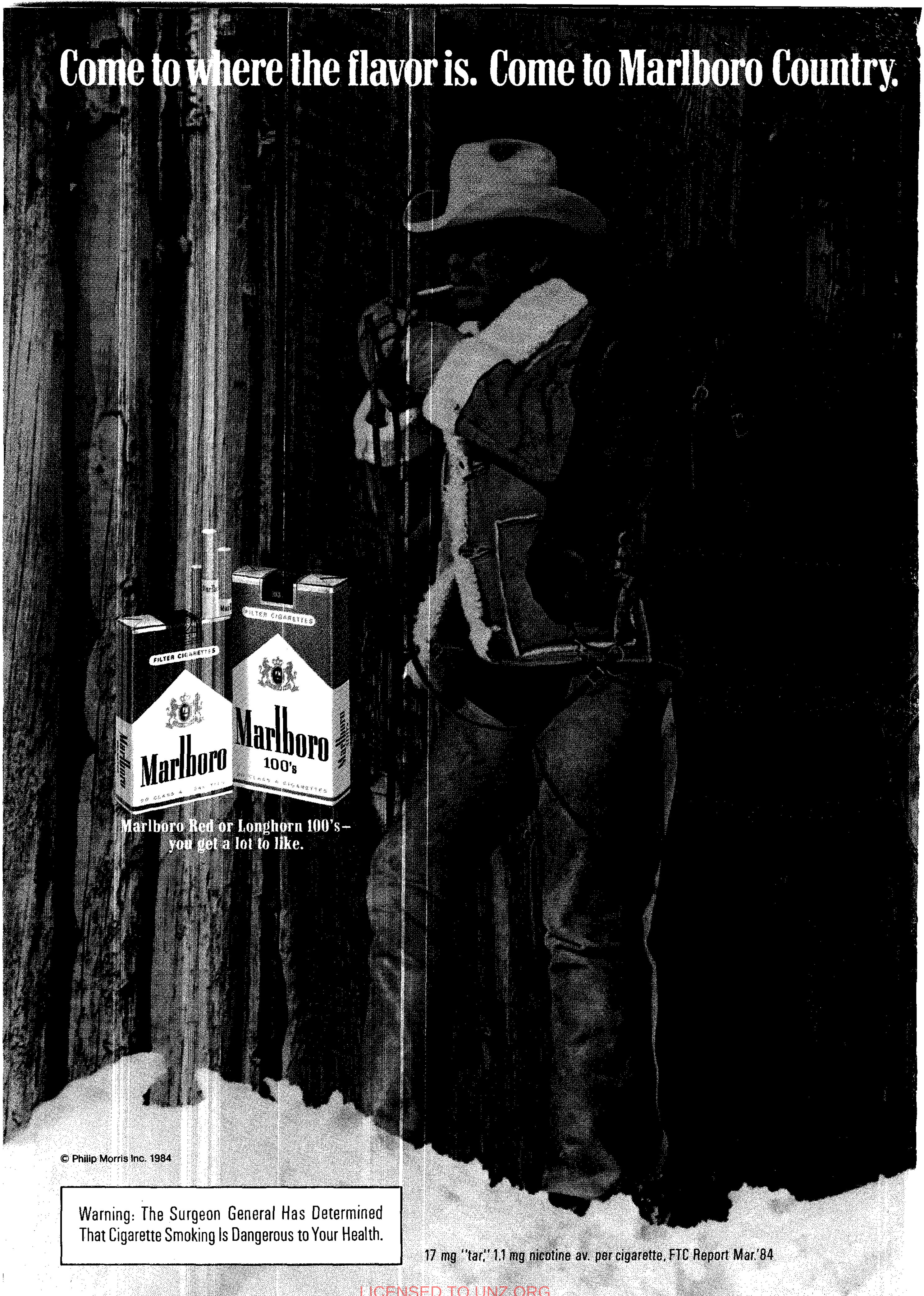
Down

1 —— -jongg
2 Choler
3 Strikebreaker
4 Trajan's successor
5 Own up
6 French feet
7 Squealed, in prison
8 In the air
9 I.e.
10 Fable message
11 River to the Caspian
12 Pizarro's conquest
13 Moving about
14 John Updike's, with "The"
15 Impulse
16 Queen of Scots
17 Lemon quencher
19 Guinea pig's kin
27 Harrow's rival
28 Not pos.
29 "Rose et Blanche" was her first
33 Pitcher Sparky
34 Greek letters
35 —— -Japanese War, 1904
36 Mawkish
38 Snake: comb. form
39 Relatives of Stens
41 Neckerchief
42 German philosopher
44 Dressed for graduation
45 Luau souvenir
46 Go, in Glasgow
47 Jug handle
48 "Theirs —— reason why. . ."
50 Papal calendars: var.
51 One of the Bowls
55 Pip-squeaks
58 John Dos Passos's
59 "Zip-A- —— - Doo-Dah"
60 Bets
66 More's masterpiece
68 Lab dish
70 "Golden Boy" author
72 Car of the '20s
74 Fridge foray
75 Adlai's running mate
76 Porcelain
77 Fictional Lorna
79 "The —— Love . . ."
81 In flames
83 Cuba ——
84 Escargot
87 Opposite of riches
88 NFL scores
89 Thus
90 Jubilation
96 Afternoon socials
98 Take —— (reprove)
99 Washstand item
100 Erases
103 Crackerjack pilot
107 Biblical poem
109 Basketball targets
110 In pursuit of
111 Spiral plaster bandage
112 Dote on
113 Cyclades island
114 Dilute
115 Did a gardening job
116 Inventive thought
117 Bygone bird
118 "Hamlet" has five
119 Donegal Bay feeder
120 Belgian resort
124 Outside: prefix
125 Jardin —— Tuileries



Solutions to last week's puzzles appear on page 108.

TRUMP TOWER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